MOTIFS IN INDIAN MYTHOLC

THEIR GREEK AND OTHER PARALLELS

Foreword by Prof. R. N. Dandekar
Introduction by Prof. J. S. Negi

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Published by

ind ka Publish n_ c c
2654 Bank S re t
Karolbagh
NEW-DELHI

Price

Rs. 98.00

$ 16.00

Printed at

FOREWORD

Comparative mythology is, indeed, a very absorbing and exciting subject. But it is also a tricky subject. Any investigation pertaining to this discipline involves some obvious risks. For instance, on the one hand, one is often tempted to read much in apparent—and even superficial—similarities of ideas in the mythologies of different cultures and then to fit in those ideas into a pre-conceived ideological framework ; and, on the other hand, there is the tendency towards puritanical isolationism which rejects any suggestion of borrowing or external influence. I would like to congratulate Dr. Arora, the author of this interesting monograph, on having taken care to see that in avoiding Scylla he has not fallen into Charybdis. He has tried to strike a commendable balance between various ramifications of the two extreme positions. Verily, judicious restraint may generally be said to be the keynote of his entire writing.

Dr. Arora has wisely chosen for comparative study only a few important topics in Indian mythology, such as the creation of the world, the four ages, the great flood, births and deaths of mythical personalities, metamorphoses, and supernatural maidens. And one hardly fails to notice that he has assiduously brought an impressive array of literature, primary and secondary, to bear upon his treatment of these topics. But what has struck me most agreeably in this book is that Dr. Arora has not indulged in any unwarranted theorisation. He has left the facts so meticulously brought forth by him to speak for themselves—of course throwing out, off and on, intelligent suggestions which would certainly serve as helpful signposts.

Altogether we have here a valuable source-book in the field of Hindu mythology, and I welcome it as holding out sure promise of greater things to come.

Bhandarkar Oriental
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December 25, 1981

R. N. Dandekar

INTRODUCTION

Myths and their motifs invariably constitute the leaven of the *weltanchauung* of a culture and permeate its fabric and identity in the way matter and form inform the world of reality. But like matter again myths, in their own world, cannot be related to time and space. *Ipso facto* ahistorical they impart meaning to the intractable mass of unaccounted and unaccountable past by selection, by focusing a few bits of the past which thereby acquired relevance and universal significance" (Munz, P., "History and Myth", *Philosophical Quarterly*, VI, pp. 1-6). A historical study of something ahistorical in nature is, indeed, a contradiction in terms and yet history can hardly be meaningful outside the context of what is not patently historical. History emerges also from the interaction between the historical and the ahistorical. That is why myths transcend the four walls of history and yet are essential to any understanding of the same.

The appropriate methodology of the study of this enigmatic subject especially in the domain of history is undoubtedly a difficult question which the author of the present book has solved by making some select motifs the backbone of his discussion. Myths might have originated in a chronological sequence but the manner in which they have been recorded all over the world hardly admits of temporal classification. Similarly, their defusive character makes them overflow the confines of space. Mythography is therefore not the same as historiography, nor can there be a historiography of myths. They can only be studied in terms of their themes and forms, *i. e.* motifs. Structural and other approaches to myths have their relevance in the context to the nature of analysis aimed at. As pointed out by O' Flaherty even a modified structuralist approach which she applied in her analysis of asceticism and eroticism in Saiva mythology largely symbolic in nature did not serve her purpose in her conceptual analysis of myths pertaining to the problem of evil. In utter desperation she writes, "I have therefore used any tool that would do the job—a bit of philology, a measure of theology, lashings of comparative religion, a *soupcon* of anthropology, even a dash of psychoanalysis—rather like a monkey piling up complex scientific gadgets into a miscellanious heap in order to pluck the banana from the top cage" (*The Origin of Evil in Hindu Mythology* Delhi 19 6 p 10) O'Flaherty's desperation as an analyst is in fact,

a tribute to the richness of the subject of mythology faced with which even the most sophisticated tools of analysis turn out to be inadequate Dr Arora does not set himself such an aim and that is why he has not been driven to the wall. His motif-wise presentation of Indian myths with their Greek and other parallels rises above the mythography of Frazer concerned with identifying the universal stages of the development of the religious beliefs and practices of man without degenerating into a 'tool' of the analysis falsely arrogating to itself the honour of being all-purposeful. He attaches primacy to myths as perceived in the form of their themes, or motifs, besides hinting at trends of diffusion wherever they obtrude upon the sight of the investigator. He eludes the *hybris* in order to have the *dikaiosune*.

I am happy to introduce this first fruit of Dr. Arora's scholarship to the world of scholars and students with the hope that it will go a long way in enriching our notion of the ancient Indian world view with a knowledge of the areas of diffusion between our own and the Greek and other cultures. I have no doubt that Dr. Arora's enterprise is worthy of serious attention and blessings of great scholars in the field.

J. S. Negi

Dated : 13th August., 1981

Allahabad.

PREFACE

The myths are the creation of a people whose vividly alive imagination was not checked by the rational knowledge of today. These imaginations which take the form of narratives cannot be taken, as they stand, as historically true, for they are greatly interspersed with narrations of impossible, or supernatural events. However, it would be wrong to take an extreme position and say that these myths are totally removed from the world of reality. The myths have been taken to represent reality of a different level than the historical. About the nature of this reality much study has been made from very early times and no explanation can be taken as final.

Ancient Greek View

In ancient Greece two main theories were put forward to explain myths and they are followed even today by some scholars. One of these known as Euhmerist theory, called after its originator Euhmeros (300 B.C.[1]) saw in myths the apotheosis of human events. According to Euhmeros, the human heroes were deified by men whom they had ruled or benefited. Thus Zeus was taken as an actual king of Crete, who had overthrown the regime of Kronos. Likewise the exploits of Herakles, Dionysus, Apollo, and various other deities were considered a disguise for the exploits of some powerful kings. Regarding the origin of Vedic god Indra, modern Indian scholar Dandekar[2] has taken a Euhmeristic view, for according to him Indra was originally a war hero of the Vedic Aryans.

The other Greek theory upheld by the poets Epicharmus (6th C.B.C.) and Theagenus of Rhegium (5th C. B. C.), and condemned by Plato,[3] saw in myths, personifications of various natural phenomena. Thus Zeus was the sky, Poseidon stood for water ; Hephaistos for fire, Hera for air, Aphrodite for the moist principle in nature, etc.[4]

1. For Euhmeros see Jacoby's article in Pauly Wissowa's *Realencyclop.* VI, Col. 952 foll. On the theory of Euhmeros see G. Boissier, *La religion romaine d' Auguste aux Antonins.* 109, pp. 122 ff.
2. 'Vrtraha Indra' in *Vedic Mythological Tracts*, pp. 141-198.
3. *Phaedrus*, 229 C. ff.
4. On this theory see, P. Wendland, *Die hellenistisch-roemische Kultur*, 1912 p 112. For a critical discussion on these two theories see also A. H Krappe, *Mythologie Universelle* 1930 pp 19 ff

Besides the above two theories in ancient Greece a more rational view on the origin of myths was evolved by Eusebius of Caesarea. He propounded the theory that myths belong to a period of savagery, when man was devoid of ideas and was living like beasts.[1]

Ancient Indian View

The evidence of Yaska reveals that ancient Indians had also pondered over the problem of myth interpretation. In a passage connected with the identification of Vrtra in *Nirukta*, it is clearly shown that from the very beginning there have been two main schools of interpreting Vedic mythology, the historical school *i. e.*, of the Aitihasikas, the naturalistic school, *i. e.* of the Nairuktas. The former believed that Vrtra was a demon, a son of Tvastr, the latter on the other hand held that Vrtra represented a Cloud.

Nature Myth School

The ancient 'Nature-School' of myth was reasserted in a remodelled form in modern times by the famous German Sanskritist F. Max Mueller. He and his followers saw in myths aspects of the motions or activities of the sun. Besides the 'Nature-myth Theory', in his *Chips from a German Workshop* (especially Vol. II), Maxmueller also explained myths as the sequelae of 'Disease of Language', *i. e.* confusions resulting from a misunderstanding of terms that persisted in speech after their original meaning was lost. He advocated belief in the 'Intellectual Past' and held that all myths and legends are symbolic tales told purposefully. The people in later generations forgot these symbols and hence attached other meanings to the words in the tales.

Anthropo-Ethnological School

The Jesuit father Joseph Francois Lafitau (1681-1746), a French missionary in Canada, rediscovered the mode of approach adumbrated by Eusebius. In his book entitled *Moeurs des Sauvages Americains Comparees aux moeurs des Premiers Temps* (Paris, 1724) he showed the striking similarities between the manners and customs of the Canadian aborigines on one hand and ancient Hebrews and the Greeks on the other. His approach in modern times gave rise to 'Anthropo-ethnological' school of scholars like A Lang, E. B. Tylor, E. Durkheim, Levy Bruhl, H. Spencer, J. Frazer, etc. They reacted against the naturalistic interpretation. They do not believe in the 'Intellectual Past' and

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1 *Praeparatio Evangelica*, II 5 Ed. E H Gifford, Oxford, 1903
2 II, 16

assert that myths and legends draw more upon the Savage thought, meaning thereby that they are offshoots of man's imagination when he was in a pre-civilized condition. The primitive mind can be best known from that of a child. We hear the child speaking of inanimate things as if they are living things. Likewise, for the primitive person all things were, and still are, on the same level as man, only differing in form.[1] As beasts and birds are at par with human beings, the primitive man could think of assuming their form or of men as springing from them. This belief gave rise to animism, totemism, and the various tales of the category of fables and parables. Myths were thus considered by this school as containing the wisdom of primitive men.

Psychological School

Associated with the names of Freud and Jung is a Psychological school of interpreting myths. Basing his work on Freud, Jung put forward the theory of archetypes. According to him the myths are the projection of the archetypes which lie buried deeply in the 'Collective unconsiousness' of the human mind.

Myth Saga and Maerchen

We may now came to a generally known classification of legends. The legends are divided into three classes, myth, saga, and *maerchen,*

Coming first to myth proper it may be said that a myth explains the origin of certain phenomenon. Thus the myths tell about the creation of the world, of the man, of animals; they explain why or how a certain natural event takes place, why a certain species of animals has its own characteristics ; why a particular ritual began and why it continues, etc. ? They often embody "the science of a pre-scientific age. For example the cause of rain by a scientist will be connected with certain atmospheric conditions and he will also be able to furnish physical proof for that. The myth maker on the other hand will explain that it rains because certain deity pours down water out of heaven. This answer has a reason and will definitely satisfy to curious children and those simple beings whose minds are not developed enough to enquire whether it is the real reason. It is notable that not all origin stories are myths. A myth must have a religious background, *i. e.* its principal actors must be gods or demigods.

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1. The nineteenth century anthropologists had stretched the child-like quality of the primitive man's mind a little too much. The savage mind was not that unscientific and incapable of classification and categorisation, the basis of scientific knowledge. The range of observation of the savage men of the phenomenal world around them could be both astoundingly wide and acute. See Levi Strauss, *The Savage Nind* Chap I, London, 1976

Closely connected with myth is the word *saga* (a word of Scandinavian in origin meaning 'tale', 'story') which is the name commonly given to legends containing some elements of historical truth. Both myth and saga form essential parts of mythology. While a myth explains a natural phenomenon, ritual, custom, etc., with little factual basis, the saga on the other hand, is more elaborate with a combination of folk-tale motifs and mythical ideas having some basis of fact.

When a story of a certain event is transferred from one generation to another it is changed. In this change many real details are forgotten and imaginary ones are added. It is observable that the omissions are of details like dates and figures, geographical background, economic facts, etc., which are dry in nature while additions are of attractive and spicy material. These imaginary details may be derived from current folk-tales, but the central characters of the story remain unaltered. For example the war of the *Mahabharata* was probably an actual event, but passing into the hands of many story tellers it took the form of a saga. Numerous folk-tale motifs and supernatural mythical accounts were added to the original story. For instance, in the story of Karna's birth the child was abandoned in the river and was picked up by a charioteer. Counterparts of this story may be seen in the legends and folk-lore of many countries. Practically all epic heroes, Krsna, Bhima, Hanuman, Yudhisthira, and Arjuna, etc., are credited with exploits which have well-known proto-types in folk-tales. As similar events occur in numerous tales, it is obvious that they have been drawn from current motifs for weaving attractive accounts. The story tellers seem to have borrowed them from popular folk-lore and stuck them upon the heroes of the *Mahabharata*, in order to glorify them. In the present work some of these folk-tale motifs thrust upon the heroes to elevate them have been discussed.

After myth and saga there remains another form of legend, the *maerchen*, a German word which suits more to folklorists than that of its nearest English equivalent 'fairy-tale'. The word *maerchen* has a broader meaning, for it does not always deal with fairies or supernatural beings. It is broad enough to include everything in the Grimm collection of *Kinder und Haus maerchen*. Both myth and saga are rooted in a particular social and mythological traditions and form an essential part of mythology. The *maerchen* on the other hand are not restricted to any particular mythology. They enjoy more freedom and are of wider appeal. For example, when we come across the various heroic exploits of Lord Krsna from his early childhood, we find that in all these the character Krsna never changes, although he obtains a fanciful coating that is commonly found in *maerchen*. Thus in a saga Krsna, *i. e.* the hero remains the same in different stories, but in *maerchen* the characters will go on changing in various stories. Unlike saga, *maerchen* enjoy more freedom and wander from place to place

We have grouped legends here into three classes. It is, however to be noted that it is not necessary for a legend to have the characteristics of only one of these classes; it may well combine two of these forms or even all three.

Researches on Folk-tales

The importance of folk-tale material was first realized in the middle of the 19th century. Scholars, men of letters and intelligent amateurs began their collection. Grimm brothers (Grimm, Jakob Ludwing Karl, 1785-1863; Grimm, Wilhelm Karl. 1786-1859) of Germany are the most prominent among the early investigators of folk-tales. Among other prominent European scholars we may mention Bishop Percy and Sir Walter Scott in Britain, Svend Grundtvig in Denmark, Giambattista Basile in Italy and Caharles Perrault in France.

The first to use these materials in the manner in which Lafitau and his successors had used anthropological data, namely for purposes of comparison, was the German Mennonite Wilhelm Mannhardt, whose work was continued in Britain by the Scottish scholar, Sir J. Frazer, the leading historical folk-lorist of the present century.

The Eastern folk-lore traditions, particularly the Indian one has attracted a large number of western scholars. *Folk-tales from the Himalayas* by A. E. Dracott, *The Folk-lore of Bombay* by R. E. Enthoven, *Indian Fairy-tales* by Maive Stokes, *Wideawake Stories* by F. A. Steel and R. C. Temple, *Romantic Tales from Punjab* by C. Swynerton, *Folk-tales of Kashmir* by J. H. Knowels, *Tamil Folk-lore* by A. Rosario, *Tales and Poems of South India* by E. J. Robinson, *Folk-lore of the Santhal Parghanas* by C. H. Bompas, *Tibetan Tales* by A. V. Schiefner and W. R. S. Ralston, *Kashmiri Stories* by G. A. Grierson and A. Stein, *Legends of the Punjab* by R. C. Temple, etc. are among some of the pioneer collections of Indian folk-tales by westerners. Penzer's ten volumes of the *Ocean of Story* (*Kathasaritsagara*) is of immense value for comparative study of folk-tales. Among the early work made by the Indians in this field, we may mention *Folk-tales from Bengal* by Lal Bihari Dey, *Bihari Folk-tales* by S. C. Mitra, *Folk-tales of Assam* by Barooah, *The Himalayan Folk-lore* by Gairola, *Folk-lore of the Telagus* by C. R. Subrahmanya and *Folk-lore in Southern India* and *The Dravidian Nights* by S. N. Natesa Sastri, etc.

Motif

Explaining the term 'motif' the well-known folk-lorist Stith Thompson writes "while the term *motif* is used very loosely to include any of the elements going into a traditional tale, it must be remembered that in order to become a real part of the tradition an element must have something about it that will make people remember and repeat it. A horse itself is not a motif but a flying

horse becomes one, because it is at least thought to be unusual. To say that the hero mounted his horse and went for hunting is not to give a motif worth remembering; but to say that "the hero put on his cap of invisibility, mounted his flying horse, and went to the land east of the sun and west of the moon is to include at least four motifs—the invisible cap, flying horse, magical air journey, and the marvellous land. Each of these motifs lives on because it has been found satisfying by generations of tale-tellers.[1]" How the same motif continues to produce a variety of tales may be seen in the different legends discussed in the present work. For example, the motif of the 'Abandonment of the child', which we find in Karna's birth, reoccurs in the birth legends of Krsna, Sakuntala, Jarasandha, Vedavati, etc. in India; and outside India it may be seen in the stories of Moses (Hebrew), Sargon (Mesopotamia), Cyrus (Persia), Oedipus, Telephus, Paris, Perseus (Greece), etc. It is also seen in numerous folk-tales of different lands. In these legends the abandonment of the child was caused by various reasons like *illegitimacy*, poverty, deformity of the child, etc., but the motif of abandonment remains the same everywhere. Similarly, in the motif of 'Vulnerable-spot' used in legends all over the world the spot may vary in different stories (the armpit, the thumb, the neck, etc.) but the vulnerability remains unaltered. It is this unusual central theme unaltered in different stories, which draws and holds our attention that we call a motif.

The Finish folklorist Aarne was the first to make a classification of folk-tales and develop a methodology for the study of tale motifs. Aarne had found that the proper investigation of folk-lore because of the wealth of material lying scattered and the difficulty of assembling the necessary literature, was an extremely difficult undertaking. It was his ambition to overcome these difficulties for himself and also to be helpful in this respect to all other scholars. With the collaboration of several other scholars in this field he brought to a successful completion a very important task. He constructed a *Verzeichnis der Maerchentypen* (FFC 3, 1910) in which he classified all the well-known European folk tales and gave to each of these types a standard number by which it could always be exactly designated. This work indeed proved to be a very great aid to all investigators working in the field. An English translation of Aarne's work with the title *The Types of the Folk-tale* appeared in the year 1928. This translation was done by folk-lorist Stith Thomson, who had also enlarged the work of Aarne with his own notes. In Aarne's classification of the *Types of the Folk-tale* only such complete tale units were included as seemed to have some general circulation in the geographical area extending from Ireland to India. It was, therefore, limited in its scope and was essentially selective. Therefore, an attempt was made by Stith Thompson to make the listing of motifs as inclusive as possible in his comprehensive work *Motif Index of Folk-Literature*. In

1 *D F M L* p 753

the present work number of folk tale motifs appearing as letters followed by numbers (e. g., S 300-395) refer to Thompson's *Motif Index of Folk-Literature*, while numbers of folk-tale types (e. g. Type 145) refer to the *Types of the Folk-tale*, a translation and enlargement by Stith Thompson of Antii Aarne's *Verzeichnis der Maerchentypen*.

Present Approach

The existence of so many theories regarding the origin and interpretation of myths make us hesitant in depending on one before adopting another. In fact no theory has succeeded in explaining completely the origin and primary meaning of a certain myth. It is on account of this reason that modern mythologists are not very keen to put forward a single theory which can uncover mystery lying behind a myth. We may however do four things.

Firstly we may examine the antiquity of the legend, *i. e.* the source where the legend was first recorded. Secondly we may ascertain the people who originated the story. The legend may be pre-Aryan, Indo-European, or a contribution of the aboriginals. It may be a later borrowing from Greece or some Near-Eastern country. Thirdly, we may examine, whether it is myth proper, saga, or *maerchen*. This is made possible through the works of the indefatigable folk-lorists like Grimm brothers of Germany, Antii Aarne of Finland and Stith Thompson of America. Lastly, the legend may be compared with those similar traditions which are current among the primitive tribes and, to a less degree of peasants. These four points pioneered by the scholars like C.A. Lobeck (1781-1860). K. O. Mueller (1797-1840), Jakob and Wilhelm Grimm (1785-1863) and 1786-1859), J. W. E. Mannhardt (183)-80) and Andrew Lang respectively bring us closer to the truth wrapped up in a myth.

While writing the present work the author too has tried to follow whatever possible in the above mentioned approach. A distinction between myth, saga, and *maerchen* has not been attempted because very often the legends discussed here combine the attributes of more than one category rendering the division often untenable or very tenuous. In dealing with ancient legends, the tale motifs on which comparative mythology and folk-lore may throw some light have been discussed. The parallels of the various motifs of Indian legends have been given from the non-Indian mythologies of ancient world, especially from Greece. This might help us to determine the antiquity and the area of distribution of the motifs. Analogies from many modern folk-tales of India and the outside world are also given. What is here presented covers not only the legends but also primitive customs and beliefs. The customs and beliefs as reflected in these legends help us to peep into the primitive mind whose concepts have developed the various motifs of these stories As same motifs occur in a host of other sources besides the *Mahabharata* the *Ramayana* and other Indian texts, it

becomes clear that they are not restricted to these texts only. They are common everywhere in mythologies and folk-lore the world over. Hence we may postulate that several motifs were borrowed from popular folk-lore traditions and were transferred upon the heroes of the Epics to elevate them.

A widespread occurrenre of certain motif is perhaps accountable by the similar response of human mind everywhere to similar surroundings. However, it should be noted that some parallel legends show striking resemblances and they are restricted to a specified area. In such cases borrowing and giving seems to be more possible. The elements which have played a vital role in the making of Indian legends, are dealt in the last chapter.

The first chapter discusses with legends of Creation, Four-Ages, and the the Great-Flood. For the Great Flood story the author is indebted to the works of Sir J. G. Frazer (*Folklore in the Old Testament*, 3 Vols., London, 1918) and T H. Gaster (*Myth, Legend and Custom in the Old Testament*, New York, 1968) and remodelles them by analysing the motifs found in the Flood-legend of various peoples. The second and third chapters concern legends about births and deaths of several important characters of ancient Indian literature. They represent diverse and interesting phenomena. The fertility aspect of various natural forces may be seen in the birth legends of Karna (sun, water), Sita, Vasistha, Agastya (Earth-Mother) ; Draupadi and Dhrstadyumna (Fire) In some other legends we have such unnatural births as the issuing out of a human being from an animal (Matsya, Satyavati), impregnation as a result of taking certain food or drink (Rama), impregnation through hair (Krsna), impregnation of a person of the male sex (Mandhatr), and birth from some non-generative part of the body (Mandhatr). The magical significance of number seven may be seen in the birth story of Balarama. In the legends of deaths we have the primitive concept of 'Separable-soul' (Medhavin), 'Vulnerable-spot' (Krsna), 'Postponment of death by substitution' (Ruru), 'Death on a mountain' (Pandavas), 'Death as a result of being unable to solve certain riddles' (Yaksa and Yudhisthira), etc. The primitive cannibalistic practice of drinking enemy's blood on the battle-field may be seen in the death of Duhsasana. The fourth chapter is connected with the legends of metamorphoses. How this motif appears in Indian mythology may be seen in the 'Magical-conflict' of Alambusa and Iravana, in Indra's attempt to commit adultery, in sex-change of Sikhandi and in Surpanakha manifesing herself in the form of a beautiful maiden. The fifth chapter is concerned with the legends of the 'Supernatural maidens', which are of 'Swan-maiden' type, a well known motif of folk-tales. The legends of the sixth chapter cannot be classified under any particular heading. As these deal with different subjects and there is no single dominant motif ; these have been grouped as neous

The seventh chapter includes Instructive-tales from the *Mahabharata*. The motive behind their composition was to explain the various principles of conduct. These didactic tales include fables and parables; the tales like 'Three Fishes', 'Fox and-the Monkey', 'Camel and the Jackal', etc., may come under 'fable,' while 'Poor-Brahmana and Mangoose', 'Crow and the Sage', etc., can be classed as 'parable'. In a fable the whole tale is narrated as of the animals or birds while in a parable we have a human being as a central figure. In the concluding chapter on the basis of the legends studied in the present work an attempt has been made to analyse the general make-up of the Indian mythology and discover the elements which have gone into its composition. An appendix in the end furnishes a table of motifs of all the main legends along with their parallels in Indian mythology, non-Indian mythologies, folk-tales, and the customs or beliefs reflected in those motifs. As the entire domain of Indian mythology is a staggeringly vast area, the author has limited himself to a few selected legends on which comparative mythology and folk-lore may throw some light. The legends picked, are mainly from the *Mahabharata*, a few from the *Ramayana* and the other sources.

The 'collective consciousness' of a society is best known through their myths and legends. A scientific study of them may reveal many unknown facts of Indian Civilization. It is with this idea that the motifs of certain myths and legends have been studied in the backdrop of comparative mythology and folklore.

The present work is a result of years of study in the libraries of India and Greece. The topic came out as a result of my discussions with Late Prof. S. Marinatos (University of Athens) during my stay in Greece in the year 1969. But the work took the present shape while working with Prof. J. S. Negi for doctoral thesis of Allahabad University. To his scholarly guidance the author owes more than what he can possibly express.

I owe much to Mrs. Eliky Zannas for her constant help and encouragement to work in the field of Indo-Hellenic studies.

The author here also wishes to record his gratitude to Prof. R. N. Dandekar for the foreword and to a large number of scholars and colleagues who helped him. He is especially grateful to Prof. G. C. Pande, Prof. G. R. Sharma, Prof A. K. Narain, Prof. B. N. S. Yadava, Prof. Lallanji Gopal, Prof. U. N. Rai, Prof. M. D. Balasubrahmanyam, Prof. G. C. Tripathi, Dr. M. P. Lakhera, Dr. S. C. Bhattacharya and Dr. V. C. Srivastava for their valuable suggestions.

I am thankful to Mr. V. D. Misra, Dr. Om Prakash, Mr. U. C. Chattopadhyaya Dr Malti Singh Mr V B Singh, Dr Rai Umapat Ray Mr D K Misra, and Miss Neeru Arora who helped me greatly in the publication of this

Thanks are also due to Dr S N Roy Dr Sandhya Mookerjee Dr R K. Verma, Mr R. K. Dwivedi Mr R. P Tripathi and Mr Jai Narayana for their help in various ways.

The author thanks to his wife Geetu for the care she took and the patience with which she bore the years of trial that went in for writing this book.

Finally he expresses profound gratitude to his parents for their encouragement at every stage. The book is dedicated to them.

Allahabad. U. P. Arora

ABBREVIATIONS

A. B.	:	*Aitareya Brahmana.*
A. V.	:	*Atharvaveda.*
A. N. E. T.	:	*Ancient Near Eastern Texts.*
A. S. S.	:	Anandasrama Sanskrit Series.
B. I.	:	Bibliotheca Indica.
B. O. R. I.	:	Bhandarakar Oriental Research Institute.
B. P.	:	*Bhagavata Purana.*
B. T. L. V. N. I.	:	*Bijdragen Taal, Land-en Volkenkunde van Nederlandsch Indiee.*
D. F. M. L.	:	*Dictionary of Folk-lore, Mythology, and Legend,* Edited by Maria Leach.
D. M.	:	J. Grimm's *Deutsche Mythologie.*
E. R. E.	:	J. Hasting's *Encyclopaedia of Religion and Ethics.*
F	:	Fragment.
F. Gr. H.	:	F. Jacoby, *Fragmente der griechischen Historiker.*
G. G. M.	:	*Geographici Graeci Minores.*
G. P.	:	Geeta Press.
H. O. S.	:	Harward Oriental Series.
H. V.	:	*Harivamsa.*
J. A. F.	:	*Journal of American Folklore.*
J. A. S. B.	:	*Journal of Asiatic Society of Bengal.*
J. B.	:	*Jaiminiya Brahmana.*
J. B. B. R. A. S.	:	*Journal of the Bombay Branch of the Royal Asiatic Society.*
J. H. S.	:	*Journal of Hellenic Studies.*
J. U. B.	:	*Journal of the University of Bombay.*
J. A. O. S.	:	*Journal of American Oriental Society*
K. S. S.		*Kathasaritsagara*

Ra.	:	*Ramayana.*
R. V.	:	*Rgveda.*
S. B.	:	*Satapatha Brahmana.*
S. B. E.	:	*Sacred Books of the East.*
S. B. H.	:	*Sacred Books of the Hindus.*
S. Bay. A.	:	*Sitzungsberichte der Bayerischen Akadmie der Wissenschaften, Philohistor-KI.*
T. B.	:	*Taittiriya Brahmana.*
Z. D. M. G.	:	*Zeitschrift der Deutschen Morgenlandishchen Gesellschaft.*
Z. E.	:	*Zeitschrift fuer Ethnologie.*

CONTENTS

1

THE CREATION

THE CREATION OF THE WORLD

Ever since man became capable of thinking about the problem of the origin of the universe, he has been constantly troubling his mind about it. The early man who was ignorant of science created many myths, regarding its origin. A single culture may have several creation stories.

In Indian mythology there are various accounts of the creation of the universe. While most of them differ substantially from one another, because of the comprehensive synthesis of the Hindu conceptions, they are all accepted as orthodox and no two are mutually exclusive.

Union of the Sky and the Earth

The simplest conception of mythology in the creation myth is the sexual union of the parent gods, Sky and Earth. It gave to the Vedic mythology the idea of the dual deity *Dyavaprthivi*. Sky and Earth are described together as the universal parents in several hymns of the *Rgveda*.[1] The Sky is also separately styled as the father and Earth as the mother.[2]

In Greek mythology "Sky (*Ouranos*) was the first who ruled over the whole world. Having wedded Earth, he begot first the Hundred-handed as, they are named : Briareus, Gyes, Cottus, who were unsurpassed in size and might, each of them having a hundred hands, and fifty heads".[3]

1. III, 3, 11 ; VII, 53, 2 ; IX, 85, 12 ; X, 1, 7 ; X, 35, 3 ; X, 64, 14 ; X, 65, 8 ; X, 110, 9.
2. *R.V.*, I, 89, 4 ; I, 90, 7 ; I, 159, 2 ; I, 125, 11 ; IV, 110 ; V, 42, 16 ; V, 43, 2 ; VI, 51, 5 ; VI, 70, 60; VI, 72, 6 ; VIII, 92, 2 ; X, 54, 3 ; X, 85, 15 ; also, *A. V.*, II, 28, 4 ; III, 23, 6 ; VI, 4, 3 ; VI, 120, 2 ; VIII, 7, 2 ; XII, 1, 10.
3. Apollodorus : I, i. English translation (Loeb) by J. G. Frazer. According to Hesiod (*Theog.*, 126 sq.), Sky (Ouranos) was son of Earth (Gaia), but afterwards lay with his own mother and had by her Kronos, the giants, and Cyclopes, and so forth. Ouranos, is identified with the Vedic Varuna, but his Greek name is a masculine form of Ov rana (Queen of the mountains Queen of S r Queen

Like India and Greece, we find the wedding of Sky god Anu and Earth goddess among the Babylonians ; Earth-god Keb and Sky-goddess Nut among the Egyptians ; and Sky-god Yang and Earth Yin among the Chinese.

The myth of such a marriage is also widespread among other races. For example, in Newzealand, the emergence of life is ascribed to the union of Papa and Rangi, the female Earth and the male Sky.[1] The Ewe people of Togoland in West Africa think that the Earth is the wife of the Sky and that their marriage takes place in the rainy season, when the rain causes the seeds to sprout and bear fruits. These fruits they regard as the children of Mother Earth, who in their opinion, is the mother also of men and of gods.[2] In the regions of Niger and Senegal the Sky and Earth are the parents of the principal spirits who dispense life and death, weal and woe, among mankind.[3]

Similarly the Manggerai, a people of West Flores, in the Indian Archipelago, personify Sky and Earth as the husband and the wife ; the consummation of their marriage is manifested in the rain, which fertilizes Mother-Earth, so that she gives birth to her children, the produce of the fields and fruits of the trees. The Sky is called Langit ; it is the male power. The Earth is called Alang ; it is the female power. Together they form a divine couple called Moerikraeng like *Dyavaprthivi* of the Vedic mythology.[4]

In all these legends except in the Egyptian account, the Earth represents the female while, the Sky, the male spirit. The reason for this reversal in that country may be the absence of rain in their land, for this rain had probably given to early man, the idea of semen of the Sky-father which fertilizes the Earth mother.

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of the winds', or 'Queen of wild Oxen'). In this legend of Ouarnos' marriage with Mother-Earth, Robert Graves, (*Greek Myths*, I, p. 32) records an early Hellenic invasion of Northern Greece, which allowed Varuna people to claim that he had fathered the native tribes he found there, though acknowledging him to be Mother Earth's son An emendation to the myth, recorded by Apollodorus is that Earth and Sky parted in deadly strife and were then reunited in love , this is also mentioned by Euripides (*Melanippe*, *The Wise*, fragment 484, ed. Nauck) and Appollonius Rhodius (*Argonautica*, i, 494) To Graves, this deadly strife meant the clash between the patriarchal and matriarchal principles which the Hellenic invasions caused.

1. Pierre Grimal ; *World Mythology*, p. 493.
2. J. Spieth ; *Die Ewe Staemme*, pp. 464-548.
3. Maurice Delafosse ; *Haut-Senegal Niger*, III, 173 Sqq.
4. H.B. Stapel : "*Het Manggeraische Volk (West Flores)*" *Tijdschrift Voor Indische Taal Land-en Volkenkunde* IVi, p 163 (*Batavia and the Hague* 1914)

Separation of the Sky and the Earth

In various creation stories after the union of the Heaven and the Earth there occurs the motif of their separation, which is quite natural to imagine by early minds. The myth maker's fancy of the Heaven and the Earth as the father and the mother of all things naturally suggested the legend that they in old days abode together, but have since been separated. In India *Dyaus* and *Prthivi*, who were once united, were severed by their own child.[1]

In Greece the Sky god Ouranos fathered the Titans (seven in number) upon Mother Earth Gaia, after he had thrown his rebellious sons, the Cyclopes into Tartarus, a gloomy place in the underworld. Earth, grieved at the destruction of her childern, persuaded Titans to attack their father ; and they did so, led by Kronos, the youngest of the seven, whom she armed with an adamantine sickle. It was with this sickle that Kronos cut off his father's genitals and threw them into the sea.[2]

In Egypt, Nut, the Sky-goddess, and 'Keb', Earth-god, were forcibly separated by Su, the air, their own son.[3]

In a legend of Newzealand also the separation of wedded Heaven and Earth was the work of their son Tane, who using his own body as a pillar,

1. *A. B.*, V, 2, 3.
2. Apollodorus : I, i, 4. This story may be interpreted to explain the forcible separation of the Sky and the Earth by their own son like the above mentioned legend of the *Aitareya Brahamana*. According to Krappe (Quoted in *D. F. M. L.*, p. 796) the *Old-Testament* story of Noah and Ham is also probably a reminiscence of the Ouranos-Kronos Castration type story of the Greeks. Noah, the survivor of the Great Flood and culture hero, discovered some grapes and got drunk on their juice. In his drunken condition he went to his wife's tent and had intercourse with her. Noah's inquisitive son Ham watched the whole incident and told his brothers, Shem and Japheth. The two entered the tent backwards and, not looking at their father, covered him as he lay in his drunken stupor. For this act of filial duty, Shem and Japheth and their descendants were blessed by Noah, but since Ham looked at him, he and his descendants were condemned to have black skins, red eyes, kinky hair, and everted lips (*Genesis*, IX). Krappe holds the view that in this legend originally Noah was made drunk by his son and then was castrated (*D. F. M. L.*, p. 1151.)
3. Pierre Grimal *World Mythology* p 31, *D F M L* p 443

kept them apart.[1] Similar legends also occur at other places in the Pacific area.

World-Egg

The emergence of life from an egg suggested the idea of a cosmic-egg floating on the wastes of water from which comes the creator. The idea of the world egg combines the themes of sexual union and the existence of a vast expanse of water in the beginning.

The Rgvedic conception of *Hiranyagarbha* emanating from the primeval water[2] afterwards developed into that of the world-egg of Brahman. The full development of world-egg conception is found in the Brahmana literature. The account of the *Chandogya Brahmana*[3] relates that "non-being became being; the latter changed into an egg, which after a year by splitting in two became Heaven and Earth; whatever was produced is the Sun, which is Brahma". According to the *Chandogya Upanisada*,[4] "Aditya (sun) is Brahman......". In the beginning this was non-existent. It became existent and it grew. It turned into an egg, halves open. The two halves were, one of silver, the other of gold. The silver one became the earth, the golden one, the sky, the thick membrane (of the white) the mountains, the other memberane (of the yolk) the mist with the clouds, the small veins the rivers, the fluid the sea. And what was born from that was Aditya the sun". The *Satpatha Brahamana*,[5] mentions that "in the beginning this (universe) was water. The waters desired "How can we be reproduced" ? They toiled and performed like the fervid devotees (or they toiled and became heated with devotion). When they were becoming heated a golden egg was produced. This golden egg floated about for as long as the space of a year. In a year's time a man, this Prajapati was produced therefrom. He broke open this golden egg." The *Manusmrti*[6] says that "in the beginning there was only darkness. Then the divine self-existent (Svayambhu himself) appeared, who dispelled the darkness. He, desiring to produce beings of many kinds from his own body, first with a thought created the waters and placed his seed in them. That seed became a golden-egg. In that (egg) he himself was as Brahman, the progenitor of the whole world. The divine one resided in that egg for a whole year. Then he himself by his thought (alone) divided it into two halves and from those two halves he formed heaven and earth, between them the middle sphere, the eight

1. P. Grimal, *op. cit.*, p. 493. For the myths of the forcible separation of the Sky and the Earth see E B Tylor *Primitive Culture* I 322 sqq
2 *RV* X, 121 1

points of the horizon and the eternal abode of the waters . The *Mahabharata* represents Brahma as born in a golden egg. It also refers to the total darkness in the beginning and then emerging from this darkness, a mighty egg. "From this egg came out Brahma, the only one Prajapati ; so Manu, Ka, and Paramesthi ; also Praceta and Daksa, and the seven sons of Daksa ; and so the Visvedevas, the Adityas, the Vasus, the twin Asvins, the *Yaksas*, the *Sadhyas*, the *Pisacas*, the *Guhyakas* and the *Pitris*. After these were produced the wise and most holy *Brahmarsis*, and the numerous *Rajarsis* distinguished by every noble quality. So were produced the water, the heaven, the earth, the air, the sky, the points of the heaven, the years, the seasons, the months, the fortnight called *Paksas*, with day and night in due succession, and thus were produced all the things which are known to mankind".

In Greece in the Pelasgian creation myth "Eurynome the goddess of all things, assumed the form of a dove, and brooding on the waves, in due process of time, laid the universal egg. At her bidding, Ophion coiled seven times about this egg, until it hatched and split in two. Out tumbled all things that exist, the sun, the moon, planets, stars, the earth with its mountains and rivers, its trees, herbs, and living creatures."[2] The Orphics say that in the beginning the goddess was Nyx, the black-winged Night, which was courted by the Wind and laid a silver egg in the womb of Darkness. The double-sexed and golden-winged Eros (love) whom some called Phanes, was hatched from this egg. He set the universe in motion and, created earth, sky, sun, and moon.[3] Here it is observed that Orphic cosmogomy is influenced by a late mystical doctrine of Love (Eros) and theories about the proper relations of the sexes. It was absolutely necessary to bring Love into being at the very outset of creation, for he was, as it were, the 'motor' of the universe. Love brought about monostrous unions of cosmic principle. What it begot defies the imagination and these unions were aspects of the immense dialectic of creation.

The same cosmic position has been assigned to love or desire in Indian mythology, where cosmogonic Eros corresponds with creative *Kama* This concept of desire as narrated in the *Nasadiya* hymn of the *Rgveda* runs as follows :—

> "Darkness at first was covered up by darkness ;
>
> This universe was indistinct and fluid.
>
> The empty space that by the void was hidden,
>
> That one was by the force of heat engendered.

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1 *Mbh* I 27 35 Crit. Ed

2 Apollonius Rhodius *Argonautica* i 496-505 Tzetzes *On Lycophron*

> Desire then at first arose within it
>
> Desire which was the earliest seed of spirit
>
> The bond of being in non-being sages ;
>
> Discovered searching in their hearts".[1]

In the *Satapatha Brahmana*, as mentioned above, the golden egg was created by the desire of the waters for reproduction. In the *Manusmrti*, the divine self-existent had the similar desire. This concept of creative *Kama* culminates in the principle of sexual-dualism.

As in Indian mythology *Brhmanda* is considered to be bred by *Hamsa*, similarly, in Greek mythology the world-egg is often considered to be the egg of a swan. In a more popular form (Leda and the Swan) the world egg was a common theme of ancient Greek mythology. "From the egg of Leda procreated by Zeus, the Supreme God in the form of a swan, spring forth the Dioscouri, the "divine youths," the twin brethren Castor and Pollux. Their heads are covered by hemispherical caps, one white, the other black, which correspond with the two hemispheres (the one clear, when the other is obscure), with the two halves of the world egg (one celestial, the other terrestrial) and with all other symbols, "illustrating the dual nature of the manifested world and the various aspects ("positive" and "negative", attractive" and "repulsive", "compressive" and "extensive") of its polarized forces, (anabasis, and catabasis, ascent and descent) as the two serpents of the Caduceus of Hermes, etc. (of the "days and nights" of Brahma, the *devas* and *asuras*, drawing in opposite senses the Serpent coiled around the world-axis)".[2]

The Egyptian account of the world-egg describes that in the beginning there was neither heaven nor earth. The universe was surrounded by thick darkness and was filled with boundless water which carried in its lap the germ of the male and female, or the beginning of the future world. The divine First Spirit, inseparable from the watery First Matter, felt an impulse to create an activity and his word called the world into life. The first act of creation began with the formation of an egg out of the elemental waters and from the egg went forth Ra, the Sun, the direct source of earthly life.[3]

In Persian mythology the idea of the world-egg as described in the Pahalavi text *Dina-i-Mainog-i-Khirad* (Opinions of the spirit of wisdom) runs as follows :—

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1. *R.V.*, X, 129, 3. Translated by Macdonell in his *A history of Sanskrit Literature*, p. 116.
2. Quoted from F. Vrede : "Study of Ancient Greek and Indian Culture", *J. U. B.*, X, 1942, P. 132.
3. A. Erman : *A Handbook of Egyptian Religion*, Tr., A. S. Griffith, pp. 26 81 157 E A Wallis Budge *The Gods of the Egyptians* n 95f

"The sky and earth and water, and whatever else is within them (L 19 has 'within the sky') are egg like (Kaiyak-dis), just as it were like the egg of a bird. The sky is arranged above the earth (L19, adds : 'and below the earth') like an egg, by the handiwork of the Creator Auharmazd ; and the semblance of the earth, in the midst of the sky (L19, adds 'and the earth within the sky') just like, as it were, the Yolk amid the egg".[1]

In China a post-Han Work, the *San-Wuli-Ki* (3rd century A.D.) mentions that "in former times, before either heaven or earth existed, chaos looked like a hen's egg. P'an-Ku was born in this egg. After eighteen thousand years chaos 'opened up' the heavy, coarse elements. Yin, formed the earth ; by contrast, the light, pure elements, Yang, formed the sky. Every day the sky rose by ten feet. Everyday the earth grew deeper by ten feet. And every day P' an-Ku found that his size had increased by ten feet, so that after eighteen thousand years P'an-Ku's was as great as the distance between heaven and earth."[2]

In a Tahitian legend of Polynesia, the primordial egg was broken into two halves by the creator god Ta'aroa. The upper half became the sky, while the lower half, the earth.[3]

The legend of world-egg is thus not confined to India, but we share it in common with Greece, Egypt, Persia, Phoenicia, Babylonia, China, and Polynesia. It is found in the myth and legends of many primitive peoples. F. Lukas[4] attempts to distinguish three aspects of the egg in ancient and modern cosmogonies :—

1. The world in general is egg-shaped and was originally an egg (*Weltei*').
2. The Sun is particularly egg-shaped and was originally an egg (*'Lichtei*', '*Sonnenei*').
3. The life of all things has been developed like that of a chicken from an egg ('*das Ei als Embryonalzustand*').

There is no need of tracing borrowings in this myth. The world is alive and it must have had a beginning. To early man the round vault of the sky suggested the shape of an egg. Such an egg, as he inferred, must once have

1. E. W. West : *S. B. E.*, XXIV, pp. 84-85 (*Dina-i-Mainoj-i-Khirad*, XLIV, 8-11), L 19 refers to the number of an Indian manuscript (1920 A. D) of the Pahalavi text in the India Office Library, London.
2. Pierre Grimal : *op. cit.*, p. 274.
3. *Ibid* , p. 496.
4. 'Das Ei als Kosmogonische Vorstellung' in *Zeitschrift des Vereins fuer Volkskunde* 894 IV pp 277 243

ex sted and when t burst its upper port on vent to o m the dome of the ky the ower part engendered the earth and all that is therein.

Pr n eval Giant

Another type of creation myth speaks about the fashioning of the earth out of some vanquished monster's body. This is by far the most mythological explanation necessiating powerful supernatural intervention and determination.

In the *Purusa Sukta* hymns of the *Rgveda*[1] it is said that the gods performed a sacrifice with a giant, as a result of which the giant's body became the sky, his navel the air, and his feet the earth. From his mind sprang the moon, from his eye the sun, from his mouth Indra and Agni, and from his breath wind. The four *Varnas* also arose from him. His mouth became the Brahmana, his arms the Rajanya, his thighs, the Vaisya, and his feet the Sudra. A later passage in the *Chandogya Upanisada*[2] turns each limb into a *Purusa*, probably to explain away the plurality of the concept.

In a Babylonian legend of Enuma Elish god-Marduk, in his fight with the female dragon-Tiamat, wrenched the tables of destiny from Tiamat's carcass and fastened them on his own breast, in his attempt to obtain a visible symbol of power and rule. Then he hewed her vast body in two and formed the earth out of one half, and the heaven out of the other.[3]

In Scandinavian mythology the primeval giant was Ymir formed of fire and water He was killed by the gods Odin, Vili and Ve, who flung his body into the vast chasm called Ginnungagap, where they fashioned the earth from his flesh, from his bones the mountains, from his teeth the shingles, from his brain the clouds, from his blood sea and waters, and from his eye brows, Midgard, *i.e*, the 'middle land'. From his skull the gods created the vault of heaven, which was then supported by four dwarfs.[4] Manichaeans believe that the spirit of life, the helper of primal man, captured the evil, rebellious Archontes, or rulers of the world, flayed them and formed the firmament out of their skins.[5] In Chinese mythology the earth was formed out of the various parts of the body of the monster P'an-ku, the pre-existing being. On the death of P'an-ku, his breath was transmitted into the wind and clouds, his voice into thunder and lightning, his left eye into the sun, his right eye into the moon, his body into the four poles and the five great mountains, his blood and humours into the rivers and streams, his nerves and veins into the strata of the earth, his skin and flesh into the fields and soil, his

1. *R. V.*, X, 90.
2. III, 16, 1.
3. Pierre Grimal : *op. cit*,, pp. 66-67.
4. *Ibid.*, p. 362.
5 *Ibid* p 204 205

hair and eye-brows into stars and planets, his teeth and bone into metals and stones, his seed and marrow into pearls and jade, his sweat into rain and swamps, and the parasites upon him into men.[1] The aborigines of the Island of Niu in the Pacific Ocean tell how the great primeval sea-serpent was killed and hewn to pieces, out of which the neighbouring islands were made.[2] Further the Kabylas of North Africa say that superman Athrajan slew giant Ferraun and pitched him into a lake called Thamgarth. It caused its water to overflow into the ocean which rose and flooded the earth The seven primeval seas were originally formed from the blood which flowed from one of his wounds.[3]

According to Keith, "the contention that the idea of the origin of the world in sacrifice must be old, because it rests on the belief in the peculiar efficacy of human sacrifice, and that form of sacrifice is essentially primitive, is wholly speculative, and by no means probable. At least as good a case can be made out for the belief that the high value attached to the human offering is a product of religious development".[4]

Earth Diver

There is a class of legends which describe the creation of our world to physical labour, but the labour of much more homely kind, the fishing of the earth out of the sea into which it had been plunged.

In the *Taittriya Brahamana* we are told that "the universe was formerly water, fluid. With that water Prajapati practised arduous devotions (saying) · "How shall this universe be (developed)". He beheld a lotus leaf standing. He thought "there is something on which this rests". He as a boar—having assumed that form—plunged beneath towards it. He found the earth down below. Breaking off a portion of her he rose to the surface".[5] According to the *Satapatha Brahamana* formerly the earth was only of the size of a span. A boar called Emusa raised her up.[6] In some other Brahamana texts cosmic tortoise has been conceived as finding the earth in the Ocean.[7]

In the *Ramayana* Vasistha informing Rama about the creation of world said that in the beginning all was water, and from that element the earth was formed and after that the Self-existent Brahma with all the gods. He then,

1. *Ibid., p.* 274.
2. H S. Bellamy ; *Moon, Myth, and Man,* pp. 177-180.
3 *Ibid*
4 A B Keith *Religion and Philosophy of Vedas and Upanisads*

assuming the form of a boar, caused the earth to rise from the water and with his sons of pure soul created everything that exists.[1]

The, *Visnu Purana* states, "At the close of the last age, the divine Brahma awoke from his night of sleep and beheld the universal void. He, the supreme Narayana, invested with the form of Brahma concluding that within the waters lay the earth and being desirous to raise it up, created another form for that purpose. And as in the preceding ages he had assumed the shape of a fish or a tortoise, so in this he took the form of a boar. Having adopted a form, the eternal supreme and universal soul plunged into the ocean."[2]

Another version of this myth is that a demon named Hiranyaksa propitiated Brahma by penances and received a boon which exempted him from death by any god, man or beast. But while enumerating all possible forms of beings from whom he claimed exemption, he omitted through an oversight to include the boar in the list. After receiving the boon, Hiranyaksa began to persecute gods and men. In his arrogance he stole the Vedas while Brahma was asleep, and dragged the earth into his abode in the nether regions under the waters ; and Visnu, assuming the form of a boar, killed him with his tusks, regained the Vedas and caused the earth to float once again.[3]

The Greeks tell of the Island Delos, the smallest of the Cyclades, being fished up from the deep by the trident of Poseidon.[4]

In one of the Eddic versions of creation in Teutonic mythology we find that the gods Odin, Vili and Ve, after killing the giant Ymir, raised the earth out of the waters and so formed midgarth.[5] The People of Hawaiian and Tuamotu Islands in Polynesia say that their culture hero Maui once decided to go for fishing, using the magic jaw-bone as a hook and from the depths of the ocean he brought up one or several islands. This exploit, which delivered up new lands to Polynesian colonisation, also goes to show that fishermen can not divide their catch without first offering thanks to the gods with appropriate ceremoney.[6] The inhabitants of Paumotu islands of lower Archipelago says that their god Tekurai pulled the islands up out of the depths of the sea and then strewed them about like a sower.[7]

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1. II, 110, 3-4.
2. I, 4. Also see *Vayu Purana*, VI, 11.
3. *Siva Purana, Rudra Samhita*, V, 42 ; B. P., VI, 6, 34 and 37 ; VII, 2 18-27
4. H. S Bellamy *op cit* p 181
5. [illegible]

The role of animals in bringing the earth from water, like the boar in India, may be seen in the North American Indian myths also. There, the culture hero had a succession of animals dive into the primeval waters, or flood waters, secure bits of mud or sand from which the earth was to be formed. Various animals, birds and aquatic creatures were sent down into the waters that cover the earth. One after another animal failed ; the last one succeeded however and floated to the surface half dead, with a little dirt or sand in his claws. Sometimes it was the Muskrat, sometimes the Beaver, Crawfish or Mink which succeeded after various other animals had failed in bringing up the tiny bit of mud which was then put on the surface of the water and it magically expanded to become the world of the present time.[1]

In Indian mythology, as seen above, the present motif is connected with the creation of the whole earth, while in Greece and in the Pacific regions it refers to the creation of a much smaller or more 'local' world. This latter type is more popular in such legends. Further such stories come mainly from Pacific Islands and North America. Bellamy observes that "the fishing out motif is almost entirely restricted to the Eastern Hemisphere. In the western half of the globe it is rare. It is scarcely necessary to point out that the 'fishing out' only describes the rising of submerged land out of waters of the second 'girdle-tide' at the time of the deluge".[2]

Creator as a Master Artificer

The following verses in the *Rgveda* consider the function of creation in terms of that of the carpenter or the smith and so depending upon the material and skill of the operator.

'What was that forest and what was that tree from which the heaven and earth where carved out'.[3]

Brahmanaspati (creator) was the architect, who like a black smith blowed out (this creation).[4]

In Egypt Ptah was represented as a potter shaping on his wheel the cosmic egg.[5] In Indian and Egyptian mythology the creator is also shown as weaving the world on a loom.[6] In Babylonia Ea wove reeds together over the primeval waters and covered them with earth as a dwelling place for the gods.[7]

1. *D. F. M. L.*, p. 334.
2. H. S. Bellamy : *op. cit.*, pp. 181-182.
3. X, 31, 7.
4. X, 72, 2.
5. R. Lanzone : *Dizionario di Mitologia Egiziana*, p. 250 f, pl. 94, 1.
6. Vergilius Ferm : *Encyclopaedia of Religion*, p. 205.

In all these creation stories the creator worked with some pre-existent material. There was no thought of creation out of nothing.

Primality of Water

Almost universal is the belief that before the beginning of creation there was nothing but a vast expanse of waters shrouded in darkness. In the creation hymn of *Rgveda*, the question is raised whether fathomless waters existed before the formation of the world and answer is given in the affirmative.[1] The *Satapatha Brahmana* also speaks that verily in the beginning this universe was water.[2] According to the *Ramayana*, "all was watery, in which the earth was formed".[3]

In Greece, according to Homer, the prime component of the universe was ocean ; water and earth according to Hironymus and Hellenicus ; water and slime according to Athenagoras ; and water according to Thales.[4] Similarly, in Babylonian mythology, the early part of the text *Enuma Elish* describes, "In the beginning were the waters, the sweet water, Apsu and the salt water, Tiamat, the sea, as yet unseparated and with nothing to disturb them. The waters contained in themselves the seeds of life".[5] In Egypt it was said, that "in the beginning there was nothing but immense chaos, Nun, thought to be an ocean or shapeless magma containing, none the less, potential life.[6] With the exception of South-Western Pueblo origin myths, all the North American world origin myths start either with primeval water or a world deluge or flood ; sometimes primeval water and deluge myths both occur in the same tribe.[7] A small group of eight contiguous central California tribes (Tubatulabal, Western Mono, Yokuts, Salinan, Southern Miwok, Patwin, North Wertern Maidu, and Wintu) share the primeval water myth.[8]

Water as the primary element in the universe agrees with the ideas of many peoples. But other material entities like fire or air were also sometimes regarded as the primal element of the universe. To these were gradually added abstract principles like chaos, space, time, etc. According to the *Taittiriya Brahmana*,[9] "the universe did not exist at all in the beginning. Non-existing

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1. *R. V.*, 10, 129.
2. II, 1, 61.
3. III, 110, 3-4.
4. Gomperz : *Greek Thinkers*, 56 ff.
5. Pierre Grimal ; *World Mythology*, p. 65.
6. *Ibid.*, p 30.
7. *D. F. M. L.*, p. 886.
8. *Ibid*
9. II 2 9

as it was, it had the desire 'May I be'. It practised *tapas* (fervour) as a result of which were produced smoke, fire, glow, flame, rays, uprising vapours, and cloud one after another. Then the urinary bladder (of Prajapati) burst open and that produced the ocean". In Greece, Hesiod placed 'Chaos' before the origin of world. From Chaos arose Darkness and Night ; of these were born Ether and Day. Gaia gave birth spontaneously to Heaven, the high Mountains, and the Sea, and with Heaven she gave birth to huge Okeanos.[1] The Egyptian School made several genealogical arrangements of ocean, earth, heaven, sun and air. In Hebrew creation stories Yahweh found the pre-existing barren earth and ordered it, or subdued chaos and the dark deep, putting the waters above the firmament and spreading the earth over the lower waters. Then he created the sun, moon, stars, the creatures of the sea, the earth and men.[2] Christianity inherited Hebrew cosmogony. In the Middle Ages the creation of the world out of nothing became a dogma for Judaism, Christianity and Islam.[3]

Thus, we have surveyed briefly the motifs of creation legends which Indian mythology shares with other civilizations. These similar motifs in various traditions may be summarized as follows :—

1. The union of the Sky and the Earth (India, Greece, Egypt, Mesopotamia, China, Newzealand, Africa and Indian Archipelago) Everywhere, except in Egypt, the Sky is the male, while the Earth is the female.

2. The forcible separation of the Sky and the Earth by their son (India, Greece, Egypt, Newzealand).

3. The emergence of the world from an egg (India, Greece, Egypt, Persia, Babylonia Phoenicia, China and Polynesia).

4. The fashioning of the earth out of some vanquished monster's body (India, Babylonia, Scandinavia, China, Nui Island (Pacific), Africa).

5. The fishing of the earth out of the sea, into which it had been plunged (India, Greece, Scandinavia, Polynesia, North America and Pacific Islands).

6. The building of the world as the work of a master artificer, thus depending upon the material and skill of the operator (India, Egypt, Babylonia).

THE FOUR AGFS OF THE HINDUS

The Four Ages of the Hindus are named, after the four throws of the ndian dice game ; *Krta*, the lucky one, being the side marked with four dots , *Treta* with three ; *Dvapara* with two ; *Kali*, the losing one with one dot. These ames occur in the period of the Brahmanas as names of throws at dice. Their ssociation with the *Yugas* is mentioned for the first time by the commentator f the *Aitaraya Brahmana*.[1]

The belief in the Four *Yugas* became a fully established doctrine in the epics and the Puranas. The general idea, same in all Brahmanical sources, is nat the proportion of virtue and the length of each *Yuga* conform to the number on the side of a dice after which it is named.

The first detailed account of the Four *Yugas* appears in the *Vanaparva* of ne *Mahabharatas* where Hanumana, addressing Bhima, elucidates the cycle of the our *Yugas*, which are as follows :—

> The *Krta Yuga* (Perfect Age) was so named because "there was but one religion and all men were saintly. They were not required to perform religious ceremonies. There were no gods in the *Krta Yuga* and there were no demons or *Yaksas* and no *Raksasas* or *Nagas*. Men neither bought nor sold ; there were no poor and no rich. The *Krta Yuga* was without disease ; there was no hatred, or vanity, or evil thought whatsoever ; no sorrow, no fear. All mankind could attain to supreme blessedness. The universal soul was Narayana ; he was white ; he was the refuge of all and was sought for by all ; the identification of self with the universal soul was the sole religion of the Perfect-Age.' In the *Treta Yuga* sacrifices began and the world-soul became red ; virtue (*dharma*) reduced by a quarter. In the *Dvapara Yuga* the aspect of the world-soul was yellow : virtue reduced by one half. The *Veda*, which was one in the *Krta Yuga* was divided into four parts. Truth declined, and there came desires, deseases and calamities. In the the *Kali Yuga* world-soul is black in hue ; it is the Iron Age ; only one quarter of virtue remains. The world is afflicted, men turn to wickedness ; deseases come, and all creatures degenerate."[2]

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1. *A. B., VII*. 14.
2 *Mbh* III 148 10 39 Crit Ed

Vanparva at another place mentions the sage Markandeya, who also like the long-lived Hanumana had seen all the Ages. He was addressed by the exiled Pandavas as "The great Muni, who has seen many thousands of Ages passing away". The sage told Yudhisthira that *Dharma* in the form of a bull was in possession of all its four legs in the *Satyayuga*. It lost one leg in *Treta*, two in *Dvapara* and retains now only one in the *Kali Yuga*. Thus in *Kali Yuga* only one-fourth of *Dharma* remains. The creation is renewed again and again Once the whole universe is dissolved, there is re-creation and the cycle of the Four Ages begins again with the *Krta Yuga*.[1]

In the Greek mythology, similar account was given by Hesiod in his "*Works and Days*". Whereas in India the Ages were named after the four throws of the dice, in Greece they were named after the four metals. The first Age was the Golden ; the second Silver ; the third Bronze ; the fourth was the Heroic-Age and the fifth in which Hesiod himself lived was the Iron Age.

"In the Golden-Age (yellow) men lived like gods, free from care and painful toil and trouble, under the regime of Kronos. There was no old age and disease. The whole world prospered. When this race of men was hidden in the earth by the will of Zeus, they became good spirits-guardians of mortal men and they watched over the deeds of mankinds and distributed riches among them. In the Silver-Age (white) men were inferior ; children were nurtured for a century and died soon afterwards ; the worship and sacrifices were neglected. In the end, Zeus, the son of Kronos, destroyed the Silver race. The men of third race, i.e., of Bronze-Age (red) were in no way equal to the Silver. They were born of the Meliai (Nymph of the ash trees) and were strong, terrible and delighted in deeds of dolorous war and in insolence. Their weapons and their dwellings were of bronze and iron was unknown. They were terrible and were takers of life and at length black death removed them all to Hades.

After this Bronze-Age race which was also hidden in the earth, Father Zeus made yet a fourth race upon the beautiful earth, a divine race, better and

1. *Mbh.*, III, 186, 13-57, Crit. Ed. The conception of *Yuga* in the sense of the World-Age may be seen even in earlier texts. In the *Rgveda* it occurs frequently in the sense of Age, generation or tribe. *Yuga* in the sense of a considerable mundane period in the *Rgveda* occurs at the place where 'a first' or an earlier Age (*Yuga*) of the gods is mentioned when the existent sprang from the non-existent (*R. V*, 1, 166, 13). In the *Atharvaveda*, it is said, 'We allot to thee a hundred, ten thousand years, two, three, four Ages (*Yugas*) (*A. V.*, VII, 2, 21). The names of Four *Yugas* appear for the first time in the *Aitareya Brahmana* VII 14

more righteous the heromen who were demi Gods the race that was aforet me upon the boundless earth They were destroyed by war and dreadful battles some before Thebes of the seven gates in the land of Cadmus contending for the flocks of Oedipus, and some were brought in ships across the great gulf of the sea to the land of Troy, for fair-haired Helen's sake Zeus consigned them to the islands of Blast, where they were ruled by Kronos.

The fifth race is the present race of Iron (black), unworthy descendants of the fourth. They are degenerate, cruel, unjust, malicious, unfilial and treacherous".[1]

In Persia, the teaching of Zarathustra also accepts the Four Ages of the world, symbolized by a tree with four branches of Gold, Silver, Steel and Iron. Zoroastrianism divided the duration of the world into Four Ages of three thousand years each but had no theory of eternal re-currence.[2]

The Ages of world are also four in the Celtic (Irish) mythology. The first Celtic Age is that of Partholon, the Silver Age (white); the second is Nemed's, i e., the Bronze Age (red) ; the third is the Tuatna de Denann, the Golden Age (yellow); and the fourth Age is the Age of the dark Milesians (black), called after their divine ancestor Mile, son of Bel, the god of night and death. The Irish claim descent from the Milesians.[3] In Celtic mythology the Ages are arranged in exactly the same colour order as those given in the *Mahabharata*.

When we come to the Babylonian traditions we find Seven Ages of men. According to them the eight or ten ante diluvian kings reigned between 10, 800 and 72,000 years. In contrast the kings of the first post diluvian dynasties reigned no more than 1,200 years.[4] They also knew the myth of a primordial paradise and had preserved the memory of a series (probably totaling seven) of successive destructions and re-creations of the human race.[5]

There are indications that the doctrine of the world's Ages may have at one time obtained in Egypt, for there was an Age of Ra, then a deluge, an Age of

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1. Hesiod : *Works and Days*, 109-201.
2. Vergilius Ferm ; *Encyclopaedia of Religions*, p. 213.
3. Quoted by D. A. Mackenzie in *Indian Myth and Legend*, pp. 110-111, from *D'Arbois de jubainville's Le Cycle Mythologique Irlandaiseet la Mythologie Celtique.*
4. W. F. Albright ; "Primitivism in Ancient Western Asia," in Arthur O. Lovejoy and George Boas, *Primitivism and Related Ideas in Antiquity*, p. 422.
5 *Ibid* pp 424 426

Osiris, and Age of Set, etc., but the doctrine, like other conceptions in Egypt, probably suffered from the process of priestly transformation in the interests of sectarian propaganda. Although the myth of the "perfection of the beginnings" is not attested in Egypt, there is an inkling of this idea in the legendary tradition of the fabulous longevity of the kings before Menes.[1]

The Aztecs of ancient Mexico believed that "there were four Eras known as 'suns' before our own; all ended in cataclysm. The first sun, *nahui ocelotl*, 'four tiger', lasted 676 years. The inhabitants of earth perished, devoured by tigers, on the day that bore the date, 'four tiger'. 'Then the sun disappeared.......'. Another sun followed with the name *nahui checatl*, 'four wind'. Mankind was swept away by terrible winds, and the survivors changed into monkeys. This Era lasted 364 years. Then came the sun *nahui quiahuitl*, 'four rain'. A fearful shower of fire destroyed beings after 312 years. Men were transformed into birds. The last sun, *nahui atl*, 'four water', lasted 676 years, at the end of which time men became fish. The flood destroyed the man and only one man and one woman survived. The sun that is now on, goes by the name of *nahui ollin*, 'four earthquake'. This, our own, is that of those who are alive today.........".[2]

The regular rhythm of death and rebirth of the seasons in the year probably suggested the idea of a cyclic movement of decay, destruction, and renewal of the world as a whole. The primitive conception of the annual renewal of the world[3] seems to be similar to this doctrine of the cyclic movement of the world.

Explaining the cyclic destruction, and the renewal of the world Mirca Eliade writes that "the idea of perfection of the beginning played an important role in the systematic elaboration of ever more embracing coasmic cycles.

1. *Ibid*, p. 431.
2. Pierre Grimal: *World Mythology*, pp. 462-463.
3. For detailed field account and analysis of the world renewal cult, see A.L. Kroeber and E.W. Gifford: *World Renewal, A Cult System of Native Northwest California*. Also see, Mirca Eliade: *Myth and Reality*, pp. 41-45. The perfection of the beginnings, i. e., the Golden-Age, and the progressive degeneration is a conception in which the mystics of all religious persuasions are strongly unanimous. "Golden Age is mankind's vague memory of its own youth; hence we must locate it at no particular point in time. But if we would recapture in their identity the feelings experienced in youth, we should recognise that period for what it is, namely a time of mental and physical distress from which we longed to be delivered. The Golden-Age is golden only in retrospect and merely gilden upon examination". (E W Taumlin *The Great Philosophers of the East*)

The ordinary "year" was vastly extended by producing a "great year" or cosmic cycle of incalculable duration. In proportion as the cosmic cycle became longer, the idea of the perfection of the beginnings tended to imply a complementary idea: that, for something genuinely new to begin, the vestiges and ruins of the old cycle must be completely destroyed In other words, to obtain an absolute beginning, the end of a world must be total. Eschatology is only the prefiguration of a cosmogony to come. But every eschatology insists on this fact; the New Creation cannot take place before this world is abolished once and for all. There is no question of regenerating what has degenerated; nothing will serve but to destroy the old world so that it can be recreated in toto. The obsession with the bliss of the beginnings demands the destruction of all that has existed—and hence has degenerated—since the beginning of the world; there is no other way to restore the initial perfection. All these nostalgias and beliefs are already present in the mythico-ritual scenarios of the annual renewal of the world".[1]

Although the myth of the World-Ages carrying the ideas of perfection of the beginnings, destruction, and re-creation of the world occur at many places, we notice that Indian, Greek, Persian, and Celtic accounts have some striking similarities in details also.

Firstly, we find that the number of Ages in these cultures was four. In Greece, Hesiod's narrative of Five Ages did not belong to the original scheme. Hesiod's description of the Heroic-Age is a special product of the poet's mind, because the other popular traditions of ancient Greece mentioned only Four-Ages.[2] The Heroic-Age is evidently a late interpolation. The insertion of the Heroic-Age in the sequence of Ages named after metals suggests that the poet borrowed a current scheme but modified it, because the popular memory of the heroes excluded belief in continuous degeneration.[3]

Secondly, the Ages are named after metals or there is a colour order of the Ages. In the Indian account, there is no reference of metal, but the colour order of the Ages, described in the *Mahabharata*[5] reflects the same notion of naming the Ages after the metals.[4] It is of special interest that in the Celtic

1. Mirca Eliade; *op. cit.*, pp. 51-52.
2. Paul Hamlyn; *Greek Mythology*, pp. 19-20.
3. Guthrie: *The Greeks and their Gods*, pp. 297-299; M.P. Nilsson, *A History of Greek Religion*, p. 184.
4. The white corresponds to silver; yellow to gold; red to bronze, and black to iron. Connecting the metals with the planets, writes A Jeremias, "Silver is the metal of the moon, gold the metal of the sun, copper the metal of Istar. According to the reckoning which begins with the Age of the the silver must have been the first

ccount the colours are arranged in the same order as those given in th *Mahabharata*.[1]

On the basis of the close similarities among Indian, Greek, Persian, and Celtic narratives we may postulate that the concept of the Four-Ages of World was perhaps inherited by these people from the common Indo-European stock.

THE GREAT FLOOD

The legend of a disastrous Flood which destroyed all but a few of the nhabitants of the earth is found in the religious traditions of almost all eoples.

In Indian mythology the first record of the Deluge appears in the *atapatha Brahmana*.[1] The story of the Great Flood as related in this text uns as follows :—

age, on which a less valuable then followed. The succession of the Ages of the world lies also at the basis of the *Book of Danial*. The commencement with the Golden-Age points to Egypt, where the sun predominates. It may however, point to the Babylonian conception, which gives the first place to Marduk as a sun, just as the planetal series days of the week places Sunday before Monday. The Golden-Age is also called the Age of Saturn. Owing to the change of the heptagram into a pentagram, Saturn is represented by the sun as Mars is by the moon ; and an astronomical text of the Babylonians which has been handed down to us from the time of the Arsacids expressly says that Saturn and sun are identical. As far as the rest are concerned, the order of succession corresponds to the astral theory. The third, the Copper Age, corresponds to Istar-Venus the third figure among the rulers of the Zodiac". (A. Jeremias, in Hasting's *E.R.E*, I, p. 187).

1. There is also another point of resemblance between the Celtic (Irish) and Indian legends. We are informed, for instance, of the Celtic Saint Finnen, who fasted like a Brahman, so as to compel a pagan sage, Tuan Maccarell, to reveal the ancient history of Ireland. Like Hanuman, and Markandeya, the Celtic-hero Tuan had also lived all through the various mythical Ages. (Mackenzie ; *Indian Myth and Legend* pp 111 112)

In the morning they brought to Manu water for washing, just as now also they are wont to bring water for washing the hands. When he was washing himself, a fish came into his hands. It spake to him the word, 'Rear me, I will save thee !" 'Where from wilt thou save me ?' 'A Flood will carry away all these creatures ; from that I will save thee'! 'How am I to rear thee ?' It said, 'As long as we are small, there is great destruction for us : fish devours fish. Thou wilt first keep me in a jar. When I outgrow that, thou wilt dig a pit and keep me in it. When I outgrow that, thou wilt take me down to the sea, for then I shall be beyond destruction' It soon became a *ghasha* (a large fish) ; for that grows largest of all fish. Thereupon it said, 'In such and such a year that Flood will come. Thou shalt then attend to me by preparing a ship ; and when the Flood has risen thou shalt enter into the ship and I will save thee from it.' After he had reared it in this way, he took it down to the sea. And in the same year that the fish had indicated to him, he attended to the advice of the fish by preparing a ship ; and when the Flood had risen, he entered the ship. The fish then swam up to him, and to its horn he tied the rope of the ship and by that means he passed swiftly upto yonder northern mountain. It then said, 'I have saved thee. Fasten the ship to a tree ; but let not the water cut thee off, whilst thou art on the mountain. As the water subsides, thou mayest gradually descend !' Accordingly he gradually descended and hence that slope of the northern mountain is called 'Manu's descent'. The Flood then swept away all these creatures, and Manu alone remained here.

"Being desirous of offspring, he engaged in worshipping and austerities. During this time he also performed a *paka* sacrifice : he offered up in the waters clarified butter, sour milk, whey, & curds. Thence a woman was produced in a year : becoming quite solid she rose ; clarified butter gathered in her foot print. Mitra and Varuna met her. They said to her, 'Who art thou ?' 'Manu's daughter', she replied, 'say thou art ours', they said : 'No' she said, 'I am the daughter of him who begot me'. They desired to have a share in her. She either agreed or did not agree, but passed by them. She came to Manu. Manu said to her, 'who art thou ?.' 'Thy

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B. tran., by Julius Eggeling, (S. B. E., Vol. XII), Part I, pp. 16-219.

daughter she replied How illustrious one art thou my daughter he asked She replied Those offerings of clarified butter sour milk whey and curds which thou madest in the waters, with them thou has begotten me. I am the blessing. If thou wilt make use of me at the sacrifice, thou wilt become rich in offspring and cattle. Whatever blessing thou shalt invoke through me, all that shall be granted to thee !' He accordingly made use of her as the benediction in the middle of the sacrifice; for what is intermediate between the fore-offerings and the after-offerings, is the middle of the sacrifice. With her he went on worshipping and performing austerities, wishing for offspring. Through her he generated this race, which is this race of Manu ; & whatever blessing he invoked through her all that was granted to him".

The Deluge legend as narrated in the *Mahabharata* is as follows :—

"There was a great sage Manu, son of Vivasvat, majestic in lustre, equal to Prajapati. In energy, fiery vigour, prosperity and austere fervour he surpassed both his father and his grandfather Standing with uplifted arms on one foot on the spacious Badari, he practised intense austere fervour. This direful exercise he performed with his head downwards, and with unwinking eyes, for ten thousand years. Once, when clad in dripping rags, with matted hair, he was so engaged, a fish came to him on the banks of the Cirini and spake : 'Lord I am a small fish ; I dread the stronger ones, and from them you must save me. For the stronger fish devour the weaker ; This has been immemorially ordained as our means of subsistence. Deliver me from this Flood of apprehension, in which I am sinking, and I will requite the deed". Hearing this, Manu, filled with compassion, took the fish in his hand, and bringing him to the water threw him into a jar, bright as a moon beam. In it, the fish, being excellently tended, grew ; for Manu treated him like a son. After a long time he became very large and could not be contained in the jar. Then seeing Manu he said again ; 'In order that I may thrive remove me elsewhere'. Manu then took him out of the jar, brought him to a large pond, and threw him in. There he continued to grow for many years. Although the pond was two *yojanas* long, and one *yojana* broad, the lotus-eyed fish found in it no room to move ; and again said to Manu ; 'take me to Ganga, the dear queen of the Ocean-

rch in her I shall dwell or do as thou t best for I

must contentedly submit to thy authority, as through thee I have exceedingly increased.' Manu accordingly took the fish and threw him into the river Ganga. There he waxed for some time, when he again said to Manu, 'From my great bulk I can not move in the Ganga; be gracious and remove me quickly to the ocean.' Manu took him out of the Ganga; and cast him into the sea. Although so huge, the fish was easily borne, and pleasant to touch and smell, as Manu carried him. When he had been thrown into the ocean he said to Manu; 'Great Lord, thou hast in every way preserved me; now hear from me what thou must do when the time arrives. Soon shall all these terrestrial objects, both fixed and moving, be dissolved. The time for the purification of the world has now arrived. I therefore inform thee what is for thy greatest good. The period dreadful for the universe, moving and fixed has come. Make for thyself a strong ship with a cable attached, embark in it with the seven sages and stow in it, carefully preserved and assorted, all the seeds which have been described of old by Brahmanas. When embarked in the ship, look out for me. I shall be recognizable by my horn. So shalt thou do; I greet thee and depart. These great waters can not be crossed over without me Distrust not my word'. Manu replied, "I shall do as thou has said", After taking mutual leave they departed each on his own way Manu then, as enjoined, taking with him the seeds, floated on the billowy ocean in the beautiful ship. He then thought of the fish, which knowing his desire, arrived with all speed, distinguished by a horn. When Manu saw the horned leviathan, lofty as a mountain, he fastened the ship's cable to the horn. Being thus attached, the fish dragged the ship with great rapidity, transporting it across the briny ocean, which seemed to dance with its waves and thunder with its waters. Tossed by the tempests, the ship whirled like a reeling and intoxicated woman. Neither the earth, nor the quarters of the world appeared; there was nothing but water, air, and sky. In the world thus confounded, the seven sages, Manu, and the fish were beheld. So, for very many years, the fish, unwearied, drew the ship over the waters; and brought it at length to the highest peak of Himavat. He then smiling gently, said to the sages, 'Bind the ship without delay to this peak'. They did so accordingly. And that highest peak of Himavat is still known by the name of Naubandhana ('the Binding of the ship'). The friendly fish (or god Animisa) then said to the sages, 'I am the Prajapati Brahma than whom nothing higher can be reached. In the form of a fish I have delivered you from this great danger. Manu shall create all living beings gods demigods ( ) men

with all worlds, and all things moving and fixed. By my favour and through severe, austere fervour, he shall attain perfect insight into his creative work, and shall not become bewildered'. Having thus spoken, the fish in an instant disappeared. Manu desirous to call creatures into existence and bewildered in his work, performed a great act of austere fervour; and then began visibly to create all living beings. This which I have narrated is known as the *Matsya Purana* (or 'Legend of the Fish')."[8]

J Muir: *Original Sanskrit Texts*, Vol. I, Third Edition (London, 1890), pp. 199-201. *Mbh.*, III, 185, Crit. Ed. The incident of the rearing of a fish and its taking out from the jar as seen in the Indian story also occurs in the Flood legend, popular among the Gypsies of Transylvania. There was a time, they say, when men lived for ever and knew neither trouble nor cold, neither sickness nor sorrow. But one day it happened that an old man came into the country and begged a cottager to give him a night's lodging. He slept in the cottage and was well entertained by the cottager's wife. Next day, on taking his leave, the old man gave his host a small fish in a little vessel, and said, "Keep this fish and do not eat it. In nine days I will return and if you give me the fish back I will reward you" Then away he went, the house-wife looked at the little fish and said to her husband, "Good man, would it be if we roasted the fish?' Her husband answered, "I promised the old man to give him back the fish. You must swear to me to spare the fish and to keep it till the old man returns." The wife swore, saying, "I will not kill the fish, I will keep it, so help me God." After two days the woman thought, "The little fish must taste uncommonly well, since the old man sets such store on it, and will not let it be roasted, but carries it with him about the world". She thought about it for a long time till at last she took the little fish out of the vessel, and threw it on the hot coals. Hardly had she done so than the first flash of lightning came down from heaven and struck the woman dead. Then it began to rain. The rivers overflowed their beds and swamped the country. On the ninth day the old man appeared to his host and said, "Thou hast kept thine oath and not killed the fish. Take thee a wife, gather thy kinsfolk together, and build thee a boat in which ye can save yourselves. All men and all living things must be drowned, but ye shall be saved. Take with thee also animals and seeds of trees and herbs that ye may afterwards people the earth again. The man did as he was bidden It rained for a whole year

We notice some variations from the *Satapatha Brahmana* in the *Mahabharata* version of the Deluge. The fish which warned sage Manu was not a worldly fish in the *Mahabharata*. It was Lord Prajapati himself in the form of a fish. Further, the Manu of the *Mahabharata* was not alone in the ark, which was tied to the horn of the fish. He was accompanied by the seven sages, and the seeds of various things were also assorted and carefully preserved in the ship. The *Paka* sacrifice of the *Satapatha Brahmana* is not mentioned in the *Mahabharata*. In the *Mahabharata* Manu is credited to have created by his austere fervour all living things including gods and men without a female agency. The Manu in the *Satapatha Brahmana* was not so highly elevated. He was depicted there as the generator of human race only.

The Deluge legend reoccurs in different Puranas.[1] Various Buddhist[2] and Jaina texts.[3]

A parallel to Manu in Greek mythology was Deucalion, the husband of Pyrrha and the son of Prometheus and Clymene (or Pandora). Prometheus

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After a year the water sank, and the man with his wife and kinsfolk, and the animals, disembarked. They had now to work, tilling and sowing the earth, gain a living. They multiplied but slowly and many many thousands of years passed before mankind was as numerous as they had been before the Flood, and as they are now (H.V. Weisklocki ; "*Vom wanderenden Zigeuner Volke*, pp. 267-269)

By the occurrence of the fish and its taking out from the vessel in the above story like the ancient Indian Flood legend, it may be postulated that the ancestors of the Gypsies brought the legend with them to Transylvania from their old home in India.

1. *Matsya Purana*, 1 & 2 ; *Agneya Purana*, 1 ; *Padma Purana*, 36 ; *Bhavisya Purana*, Pratisarga Parva, 4 ; *Visnu Purana*, V, 10 ; *Bhagavata Purana*, VIII, 24 ; *Skanda Purana*, *Vaisnava Khanda*, *Purusottama Mahatmya* ; *Kalika Purana*, 25, 34. In the *Bhavisya Purana* the name of Manu is Nyuh and he is said to be the son of Adam. The accounts occurring in the *Bhavisya* and *Kalika* Puranas are evidently a partial borrowing from the Biblical accounts.
2. *Macca Jataka* and *Silanisamsa Jataka*.
3. Dharmaghosa Suri *Kalasaptatika* Jina ya 1 158 and 3 116 117

warned his son and the daughter in law of the coming Flood which Zeus would cause to destroy the men of the Bronze Age On his warning the couple built a ship, and having stored in it what was needful they entered into it. Zeus poured a great rain from the sky upon the earth and washed down the greater part of Greece, so that all men perished except a few who flocked to the high mountains near. Deucalion in the ark, floating over the sea for nine days and as many nights, grounded on mount Parnassus and there, when the rains ceased, he disembarked and sacrificed to Zeus. At the bidding of Zeus, he picked up stones and threw them over his heads. The stones which Deucalion threw became men and the stones which Pyrrha threw became women[1]. From some other Greek sources we come to know that Deucalion and Pyrrha were not the sole survivors of the Flood. Megarus, the son of Zeus also had been roused from his couch by the scream of the cranes that summoned him to the peak of the Mount Gerania.[2] Similarly, the inhabitants of Parnassus were awakened by the howling of wolves and followed them to the mountain—top. They named their new city Lycorea, after the wolves.[3]

The Mesopotamian story of Deluge occurs in the *Epic of Gilgamesh*, the fullest version of which is furnished by an Akkadian recension prepared in the seventh century B.C., for the great library of king Ashurbanipal at Nineveh.[4] The legend was by no means confined to Babylonia, is apparent from the survival of translations (albeit fragmentary) into the languages of the Hittites and Hurians, antedating the first millenium B.C.

According to this story, once "gods grew displeased with the people living in the city of Shurrupak, lying on the Euphrates. They resolved to send a Flood. Ea, the god of wisdom, however, was privy to their counsel and revealed this decision to his favourite hero Utnapishtim. He warned Utnapishtim to think for his life and belongings. Ea advised him to build a ship thirty cubits long and thirty cubits wide and put in that specimens of every living being and then launch the ship on the waters.

"Utnapishtim did as he was bidden. He brought his family and possessions aboard. The same evening, the clouds, sent a prodigious rain and a storm blew up All the gods began to let loose. Came Adad with his escorts and thundered ; came Nergal and wrenched off the anchor ; came Ninutta

1. Appollodorus : I, VII, 2.
2. Pausanias : I, 40, 1 ; Ovid : *Metamor.*, I, 260-415.
3. Pausanias : X, 6, 1-2.
4. For reliable English translation see, E. A. Speiser in *A. N. E. T.*, pp. 93-95. The story itself is, of course, much older, and we possess also portions of a Sumerian archetype by S. N. Kramer, in *A. N. E. T.* pp 42-44

bringing woe and disaster ; came the Anunaki, flashing their lightning torches For six days and nights, wind and flood raged. On the seventh day, however, the battling wind seemed to exhaust itself and, suddenly, it died down, and the Flood abated. Utnapishtim surveyed the scene. Not a sound was to be heard. He began to weep, all the time looking around for signs of land. At last, on the twelfth day, some dozen patches of land were to be seen emerging from the waters and eventually the ship grounded on Mount Nisir. There it remained for further six days.

"On the seventh day, Utnapishtim sent out a dove, but it came back, for it found no place to rest. Then he sent out a swallow, but it too came back Finally, he sent out a raven. The raven, however, soon saw that the waters had receded ; it found food, and started to caw and wallow in the mud , it never came back.

"Thereupon, Utnapishtim proceeded to unload and disembark, and set out a savory offering to the gods on the mountain top.

"God Enlil, who was responsible for this disaster, was at last pacified by Ea. Enlil then, being pleased with Utnapishtim and his wife, conferred his blessings on both and gave them the status of divine beings. Since such beings had no place in the normal world of men, they were transferred to a remote island, far out on the horizen, there to enjoy their bliss for ever."

The older recensions of this Babylonian account, of which only fragments survive, tell substantially the same story, though the hero is sometimes called Atrahasis, or "Superwise", rather than Utnapishtim. In the much older Sumerian version, the hero is named Ziusadra, "the long lived", (the Sumerian equivalent of Utnapishtim). Like the Utnapishtim, the Sumerian hero was also warned by the wind sighing through the crevices of a wall, likewise was ordered to build an ark which grounded on a mountain after seven days and nights, likewise offered sacrifices to the gods, and was likewise rendered immortal and translated to the paradisal land of Dilmun.[1]

An Egyptian story of Deluge is preserved in the so called *Book of the Dead*. Since the text is mutilated, we do not get the whole account. According to the legend the god Atum announced his intention of flooding wicked mankind with the waters of the primeval ocean (Nun). The Flood started at Henensu, or Herakleopolis in Upper Egypt, and submerged the entire country. The only survivors were certain persons who were rescued in "the boat of millions of years" i e the barque of the sun-god with Temu himself Temu seemed to have sailed the Island of Flame The text is mutilated here[2]

A P rsian story recorded in the Zend Avesta has sometimes been adduced as a d lu ia tradit on We read that Yima was the first mortal with whom the Creator Ahur Mazda designed to converse, and to whom the august deity revealed his law. "For nine hundred winters the sage Yima, under the divine superintendance, reigned over the world, and during all that time there was neither cold wind nor hot wind, neither disease nor death. But as there was neither disease nor death, mankind and animals increased at such an alarming rate that on two occasions, at intervals of three hundred years, it became absolutely necessary to enlarge the earth in order to find room for the surplus population. However, after the third enlargement it would seem that either the available space of the universe or the patience of the Creator was exhausted; for he called a council of the celestial gods, and as a result of their mature deliberations he informed Yima that "upon the material world the fatal winters are going to fall, that shall bring the fierce, foul frost; upon the material world the fatal winters are going to fall, that shall make snow-flakes fall thick, even an *aredvi* deep on the highest top of mountains. And all the three sorts of beasts shall perish, those that live in the wilderness, and those that live on the tops of the mountains and those that live in the bosom of the dale, under the shelter of stables". Accordingly, the Creator warned Yima to provide for himself a place of refuge in which he could find safety from the threatned calamity. He was told to make a square enclosure (*Vara*), as long as a riding-ground on every side, and to convey into it the seeds of sheep and oxen, of men, of dogs, of birds, and of red blazing fires. "There thou shalt establish the seeds of men and women of the greatest, best, and finest kinds on this earth; thither thou shalt bring the seeds of every kind of three, of the greatest, best and finest kinds on this earth; thither thou shalt bring the seeds of every kind of fruit, the fullest of food and sweetest of odour. All those seeds shalt thou bring, two of every kind, to be kept inexhaustible there, so long as those men shall stay in the enclosure (*Vara*)". Yima obeyed the divine command and made the enclosure, and gathered into it the seeds of men and animals of trees and fruits, the choicest and the best. On that blissful abode the sun, moon, and stars rose only once a year, but on the other hand a whole year, seemed only as one day. Every fourtieth year to every human couple were born two children, a male and a female, and so it was also with every sort of cattle. And the man in Yima's enclosure lived the happiest life".[1]

Frazer opines that in this Persian story it is hard to see any vestige of a Flood-story. "The destruction is the effect of severe winters and deep snow, not of a De uge, and nothing is said about repeop ing the wor d after the ophe by of the men and an mals who had been preserved in the

enclosure. It is true that the warning given by the Creator to Yima, and the directions to bestow himself and a certain number of animals in a place of safety, resemble with the other ancient Flood-legends, but in the absence of any reference to a Deluge, we are not justified in classing this old Persian story with diluvial traditions."[1]

In the *Bible*, the righteous man chosen by God to survive the Deluge, was Noah. Seeing the sin and wickedness of man, God repented that he had made man on the earth. He decided to destroy the whole world, both man and beasts, the creeping things and the fowls of the air, through a Great Flood. Warning of this Flood was given to his favourite hero Noah. He asked Noah to build three storied ark of gopher wood, three hundred cubits in length, fifty cubits breadth and thirty cubits the height of it. In order to save Noah and others from the havoc of Cataclysm, God further asked him to enter in the ark with his wife, sons, sons' wives, two male and female of all animals and birds, but seven of each of the clean beasts and every thing that creeped upon the earth after its kind.

Noah did as he was commanded. He enterned into the ark with his wife, sons, sons' wives, clean beasts, beasts that were not clean, birds, fowls and everything that used to creep upon the earth after their kinds, because of the waters of Flood.

The rain was upon the earth for forty days and forty nights. Every living substance was destroyed, which was upon the face of the ground, both man and cattle, the creeping things and the fowls. Noah and those who were with him in the ark only remained alive.

Finally, the rain stopped and the ark rested in the seventh month, on the seventeenth day of the month, upon the mountains of Ararat. Noah sent out a raven to see if land were yet exposed. The raven went forth to and fro, never returning to the ark. Then he sent forth a dove, which found no rest for the sole of her foot and returned to the ark, for the waters were on the face of the whole earth. Noah stayed yet other seven days and again he sent forth the dove out of the ark. This time the dove returned with an olive-branch. So Noah knew that the waters were abated from off the earth.

At last the earth was dried and Noah, at the command of God, left the ark with his wife, sons and others. He built an altar and offered sacrifice. God blessed Noah and his sons and asked them to multiply and replenish the earth Thus two survivors of the Flood re-populated the earth and built a new civilization.[2]

This Biblical story resembles to the Mesopotamian legend in the *Epic of Gilgamesh*, which seems to be the primary source of the Biblical version.

The story of a Deluge, during which the earth was inundated or submerged by water is found in almost every mythology. It is current among people of Indian Archipelago, Melanesia, Polynesia, New Guinea, Australia and among the native tribes of Philippine Island. It occurs in Lithuania, Wales, Iceland and among Gypsies of Transylvania. It is widespread among the North, Central and South American aboriginal tribes. Many aboriginal tribes of India like Santhals of Bengal, Kols of Singhbhum, Ahoms of Assam, Lipchas of Sikkim, Kamars of the Raipur district, and the Bhils of Central India narrate stories of the Great Flood in the remote past. It is also popular among Andaman Islanders in the Bay of Bengal. Japan is the only exception and Deluge-stories are only occasional in Africa.[1]

Although the legend of the Great Flood is found everywhere, from its different accounts it becomes clear that our ancient Indian version of the Great Flood is closer to the Greek, Mesopotamian, and Biblical legends. The following similarities attract our attention in these four legends :—

1. A warning of the coming Flood was given to the favourite hero.
2. The hero was survived in the Cataclysm.
3. The hero escaped in a vessel.
4. The vessel or ark rested on the peak of some mountain.
5. The survived hero offered a sacrifice.
6. He was responsible for repeopling the world after the catastrophe by means of the men, animals and the seeds of various things, etc. which had been preserved in the vessel.

Survival of the Deluge

The survival of a hero after the Great Flood is related in a large number of Flood-stories. Since the hero was said to have re-peopled the world, the survival of a female sex was also considered to be necessary. We have seen above the survival of Deucalion and Pyrrha in the Greek legend. Similarly in a legend of Iceland, the Hero named Bergelmir escaped with his wife in a boat.[2] The Anals of Assam say that once upon a time the whole world was flooded. All the people were drowned except one man and one woman, who begot many sons and daughters, and from them the drowned world was re-peopled.[3] The Lepchas of Sikkim

1. *D. F. M. L.*, p. 395.
2. K Simrock (ed) : *Die Edda*, uebersetzt, etc., 253 ; J. Grimm : *Deutsche Mythologie*. 463 ff.
3. J Shakespear *The Lushei Kuki clans* 176 ff.

have a tradition of a Great Flood during which a couple escaped to the top of the mountain called Tendong, near Darjeeling[1] The Benua-Jakun, a primitive aboriginal tribe of Malaya Peninsula say that in ancient times when the world was drowned by a Great Flood the deity Pirman created a man and a woman and put them in a ship of *pulai* wood All mankind are the descendants of the two children of this first pair.[2] The Bataks of Sumatra relate that a human pair survived in the Great Flood and took refuge on the top of the highest mountain. When Lord of all repented on his resolution to make an end of mankind, he took a clod of earth, kneaded it into shape, tied it to a thread, and laid it on the rising Flood, and the last pair stepped on it and were saved. As the descendants of the couple multiplied, the clod increased in size till it became the earth which we all inhabit at this day.[3] In the Peruvian tradition of the Incas all living things except a man and a woman perished in the Deluge.[4]

In many Flood-stories where the pair of brother and sister survives after the Flood, we find their incestuous relations for repopulating the world. In the *Satapatha Brahmana* Flood-story, the woman who emerged as a result of Manu's sacrifice declared herself the daughter of Manu. Having made an incestuous relation with her, Manu peopled the world. In the Flood-story of the Bhils of Central India a pious man survived with his sister after the Flood He married her and had by her seven sons and seven doughters, who are considered to be the ancestors of human beings.[5] The Ami of Formosa relate how a brother and sister escaped from a destructive Deluge, made incest, begot offsprings and founded the village of Popkok in a hollow of the hills[6] In the Flood-story of Chiriguanos, an Indian tribe of South Eastern Bolvia, the two little babies, a boy and a girl the children of one mother were saved in the Deluge. In time they grew up and from their union whole tribe of the Chiriguanos is descended.[7]

We have seen that as the Flood-legends are related with the creation of mankind, it was essential to have a female partner for the creator. Where man or woman survives alone in the legends, The counterpart appears latter in the

1. J. Hooker : *Himalayan Journals*, Ch. V, p. 86.
2. W. W. Skeat and C. O. Blagden : *Pagan Races of the Malay Peninsula*, I , pp. 355-357.
3. J. Von. Brenner : *Besuch bei den Kannibelen Sumatras*, p. 218.
4. J. De Acosta : *Natural and Moral History of the Indies*, I, 70 ff.
5. C. Luard : *The Jungle Tribes of Malwa, Monograph II of the Ethnographical Survey of the Central India Agency*, 1909 p. 17.
6. Shinji Ishu : *The Island of Formosa and its Primitive Inhabitants*, pp. 13 and .0, reprinted from *The Transactions of the Japan Society*, XIV, 1916, p 14.
7. Bernadino de Nino : *Miscionero Franciscano, Etnografia Chiriguana*, pp 131 133

story.[1] For example in the *Śatapatha-brāhmaṇa* a woman came into existence after the Flood as a result of the sacrifice. Then, having incestuous relation with her, Manu generated this human race. In the Flood-legend of the natives of Engano, an Island to the west of Sumatra in Indonesia, every living being was drowned except one woman. When the Flood sank, she saw with sorrow that she was left alone in the world. While chasing a fish in search of food, the woman to her great surprise met a man and related to him her story. They together knocked the dead bodies with stones. The drowned men and women were revived under the knocks and thus the Island was repeopled after the Great Flood.[2] The Pelew Islanders of Micronesia relate the story that in the Deluge an old woman advised by the deities made a raft, which took her on the top of Mount Armlimui. There she lay, while the Flood ebbed and the water sank lower and lower down the sides of the mountain. Then the gods came down from the sky to seek for the good old woman whom they had taken under their protection, but they found her dead. So they summoned one of their women-folk from heaven, and she entered into the dead body of the old woman and made her alive. After that the gods begot five children by the resuscitated old wife, and having done so they left the earth and returned to heaven; the goddess, who had kindly reanimated the corpse of the ancient dame, also went back to her mansion in the sky. But the five children of the divine fathers and the human mother repeopled the Pelew Islands, and from them the present inhabitants are descended.[3] In this story a female survives in the Flood, and the male agency appearing latter in the story is in the form of gods themselves.

There are other legends where not only one pair but a number of pairs or whole family or a group of persons along with many other belongings survive after the Flood. Utnapistim and Noah were with their families, while Temu in the Egyptian story and Manu of the *Mahabharata* were with many other persons. Similarly, the Hos or Larka Kols, an aboriginal tribe who inhabit Singhbhum, in South-Western Bengal, say that sixteen people were spared in the Great Flood, and from them presumably the present race of mortals is descended.[4] The Alfoors of Ceram (a large island between Celebes and New Guinea) relate that only three persons survived on the top of the mountain in

1. In the *Mahabharata* version of Flood there is no female counterpart. There Manu, being a great sage could create mankind and other things by the power of his religious austerities and fervour.
2. Helfrich: "Nadere bijdrage tot de kennis van het Engganeesch" in *B. T. L. V. N. I.*, 1916, pp. 543 sq.
3. K. Semper: *Die Palau Inseln* 195 ff
4. Tickell "*Memoir on the Hodesum*" in *J. A. S. B.* Vol IX 1840 par

Deluge The sides of the mountain were clothed with great trees of which the leaves were shaped like the female organs of generation. Three persons, by means of these remarkable leaves, repeopled the world.[1] The Tarahumares, an Indian tribe who inhabit the mountains of Mexico say that after the Flood in which all the people perished, God despatched three men and three women to repeople the earth.[2] At the time of their discovery, the Indians of Brazil, in the neighbourhood of what was afterwards Rio de Janeiro, had a legend of a universal Deluge in which only two brothers with their wives were saved. They were the ancestors of those Indians.[3] The Jibaros, an Indian tribe on the upper waters of the Amazon have a tradition, according to which only an old man, and his two sons were saved in the Flood, and it were they, who repeopled the earth. Here the difficulty of propagating the human species without the help of the female sex would seem to have struck the acuter minds among the Jibaros; for according to some of them survivors of the Deluge were a man and woman. In other version of the story the Jiabaros say that nobody escaped the Flood but two brothers. When the Flood had subsided, the two brothers went out in search for food and on their return to the hut they were surprises to find victuals set forth ready for them. To clear up the mystery one of the brothers hid himself and from his place of concealment he saw two parrots with the faces of women entering the hut and preparing the meal. Darting out from his ambush, he seized one of the birds and married her and from his mrrriage sprang three boys and three girls, who became the ancestors of Jibaros.[4]

We have marked above in the Indian, Persian and Hebrew legends that they are associated not only with the creation of human beings but also animals, birds, plants and other things in the world. Likewise, in the Welsh legend the survived hero in his ship contained a male and female of every sort of living creature to restock the world..[5] The Bahnars, a primitive tribe of Cochin China, tell that a brother and a sister, who were saved in a chest in Great Flood took with them into the chest a pair of every sort of animal.[6] With the same intention of repopulating the world in the Flood-legend of the Valmans of Berlin Harbour, on the northern coast of New Guinea, a good man being alarmed of the coming Flood, hastily drove a pair of animals of every sort up into the trees, and then he and his family climbed up into a

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1. P. V. Crab : *De Moluksche Einlanden*, 212 ff.
2. Lumholtz : *Unknown Mexico*, I, 298 ff.
3. J. Lerius : *Historia Navigationis in Brasiliam* (1586) p., 238.
4. Rivet, "Les Indiens Jibaros" in *L, Anthropologie*, 1908, 235 ff.
5. J. Rhys : *Celtic Folklore*, II. p. 429.
6 Guerlach "Moeurs et superstitions des Sauvages Bahnars" in *Les Missions Catholiques* XIX 1887 (Lyons) p. 479

coconut tree The natives of the Mamberao River in Dutch New Guinea report that in a Flood which overwhelmed Mount Vanessa, only one man and his wife escaped, together with a pig, a cassowary, a kangaroo, and a pigeon. The man and his wife became the ancestors of the present race of men; the beasts and his birds became the ancestors of the existing species.[2] The Melanesians of the New Hebrides say that their great legendary hero Qat disappeared from the world in a Deluge. They show the very place from where he sailed away on his last voyage. He built a canoe for himself and then he gathered into it his wife and his brothers and all the living creatures of the island, down to the smallest ants, and shut himself and them into the vessel.[3] The natives of Michoacan, a province of Mexico say that when the Flood began to rise, a man named Tezpi, with his wife and children, entered into a great vessel, taking with them animals and seeds of diverse kinds to repopulate the world after the Deluge.[4]

Deluge—Warnings

In a number of Deluge-legends, we have warnings usually given by some deity to his favourite hero, but sometimes a human hero may also warn against the coming disaster. As seen above, the Babylonian Utnapishtim and Biblical Noah were warned by the gods, while in Greece the human hero Deucalion was warned by his father Prometheus. In Sumer Ziusudra was informed about the coming Flood by one of his favourite gods. In Persia, god Ahurmazda has warned Yima about the disaster of Cataclysm.

Coming to the primitive tribes, we find that the Huichol Indians of Western Mexico relate a story in which Great-grandmother Nakawe, the goddess of earth, warned a Huichol about the coming Great Flood.[5] The Montagnais of Hudson Bay Territory have a tradition in which God, after giving a warning about the Flood commanded a man to build a large canoe to escape.[6] Some Tinneh Indians affirm that an old man foresaw the catastrophe of Flood and warned his fellows, but all in vain.[7]

1. P. Schleirmacher : "Religioese Anschauungen und Gebraeuche der Bewohner von Berlinhafen (Deutsch Neuguinea)" in *Globus*, Vol. V, 1900, p. 6.
2. Moszkowski Max : "Die Voelkerstaemme an Mamberao in Hollaendischen Neuguinea und auf Vorgelagerten Inseln" in *Z. E.*, Vol. 43, 1911, pp. 340 sq.
3. R. H. Codrington : *The Melanesians*, 166 ff.
4. H. H. Bancroft : *The Native Races of the Pacific*, III, 66 ff.
5. C Lumholtz *op cit* I pp 191 193
6. Mgr Faraud *Annales de la propagation de la Foi* XXXVI 1864

In the *Satapatha Brahmana* Manu s referred to have been warned by a fish. But in later texts Brahma or Visnu appears in the fish-form. Similarly, some Greek sources, as mentioned above, state about the screaming of cranes or howling of wolves as Deluge-warnings. The motif of Deluge-warnings by various beasts is often found in Flood-legends of various places.

Similar to the fish which warned Manu, we have a story among the Bhils of Central India, which mentions that once upon a time a pious washerman, who used to wash his clothes in a river, was warned by a fish of the approach of a Deluge.[1] The Papagos of South-western Arizona in North America say that before the waters began to rise, a coyote prophesied the coming of the Flood The hero Montezuma took the warning and he and his friend, the coyote, alone escaped.[2] The Pimas, a neighbouring tribe related to the Papagos, say that an eagle warned three times to a prophet, but he turned a deaf ear to its warning.[3] The Cherokee Indians of North America say that the coming of the calamity of Flood was revealed by a dog to his master.[4] Bellamy points out that "The beasts in majority of these stories are only animalised men or divinities as for instance the fish in the *Mahabharata* and the *Puranas*, or the coyote of the Shasta and other Indians or the dog of the Chimariko or the eagle of the Pima".[5]

Escape from the Deluge

The motif of escape through an ark, boat, raft or canoe and sailing to safety as referred to in Indian, Greek, Egyptian, Mesopotamian, and Hebrew legends is related by the greatest number of Deluge-myths It is known among the Finish,[6] Lithuanians[7] and Iceland people[8] in Europe ; Singphos of Upper Burma,[9] Benua-Jakun tribe of the Malaya Peninsula,[10] and Kamchadales[11] in Eastern

1. C. Luard : *op. cit.*
2. H. H. Bancroft : *op. cit.*, II, 75 ff.
3. *Ibid.*, III, 78 ff.
4. H. R. Schoolcraft : *Notes on the Iroquois*, 358 ff.
5. H. S. Bellemy : *Moon, Myths, and Man*, p. 137.
6. J. Deniker : *The Races of Man*, p. 351.
7. T. Narbutta : *Dzieje starozynte narodu liteswkiego*, 1.2, quoted by Grimm in *D. M.*, I, 480 f.
8. K. Simrock : *op. cit.*
9. J. G. Scott and P. Hardiman : *Gazeteer of Upper Burma and the Shan States*, Pt. I, i. 417 ff.
10. W. W. Skeat and C O Blagden : *op cit*
11. G W Steller *Beschreibung von dem Lande Kamtschaka* (1774) p 273

Asia, Sea Dyaks and Ot Danoms[2] of Borneo in Indonesia, primitive inhabitants of Andaman Islands in India[3]; Fijians of New Guinea;[4] inhabitants of New Hebrides[5] and Lifu Island in Melanesia;[6] Maoris of Newzealand[7]; Pelew Islanders of Micronesia[8]; the aboriginals of Victoria in Australia[9]; Papagos of South-western Arizona,[10] Choctaws of Mississipi,[11] Montagnais of the Hudson Bay Territory,[12] Tlingits of Alaska,[13] Eskimos (also their kinsfolk, the Greenlanders),[14] Hareskin,[15] and Cherokee[16] Indian tribes of North America; the Mexicans[17] of Central America; and Orinoco[18] and Chiriguanos[19] Indians of South America.

There were other means of escape also, i.e., climbing a mountain or tree, growing tree, floating island, calabash or coconut-shell, a turtle's back, crab's cave, etc.[20] In the Lithuanian legend, the survivors clambered into a nut shell.[21] Among the Anals of Assam, the two survivors climbed up a high tree and hid themselves among the branches.[22] Similarly, one man and one woman escaped the Deluge by climbing a high tree on a mountain, in a Flood-legend, current among the aborigines of Victoria in Australia.[23] The inhabi-

1. H. Ling Roth : *The Natives of Sarawak and British North Borneo*, I, 300.
2. C. A. Schwaner : *Borneo*, II, p. 151.
3. E. H Man : *Aboriginal inhabitants of the Andaman Islands*, 98 f.
4. T. Williams : *Fiji and the Fijians*, I., pp. 157 and 252.
5. R. H. Codrington : *op. cit.*
6. S. Macfarlane : *The Story of the Lifu Mission* (1873), pp. 19-20.
7. J. White : *The Ancient History of the Maori*, I. pp. 172-78.
8. K. Semper : *op. cit.*
9. E. M. Carr : *The Australian Race*, III, p. 547.
10. H. H. Bancroft : *op. cit.*, II, 75 ff.
11. J R. Swanton : *op. cit.*
12. Mgr. Faraud : *op. cit.*
13. J. R. Swanton : "Tlingit Myths and texts" in *Bulletin of the Bureau of American Ethnology*, 39 (1909), Nos. 1, 31.
14. E W Nelson : "The Eskimo about Bering Strait" in 18th, *Annual Report of the Bureau of American Ethnology Pt.* I, (1899), p. 452.
15. E. Petitot : *Traditions indiennes du Canada Nord-Ouest*, pp. 146-49.
16. H. R. Schoolcraft : *op. cit.*
17. C. Lumholtz : *op. cit.*
18. A. de. Humboldt : *Voyage aux regions equinoxiales du Nouveau Continent*, I, 238 ff.
19. Bernadino de Nino : *op. cit.*
20. *D. F. M. L.*, p. 305.
21. T. Narbutta : *op. cit.*
22 J Shakespear : *op. cit.*, 176 ff.
23 Borough Smith *Aborigines of Victoria* I, p 429

tants of Engano Island in Indonesia say that only a woman was saved in the Flood. She owed her preservation to the fortunate circumstances that, as she drifted along on the tide, her hair caught in a thorny tree, to which she was thus enabled to cling.[1] In North American mythology the escape from the Flood by certain characters is effected by climbing a tree which grows up and up into the sky, or by clinging to the sky.[2] In the legend of the Bhils of Central India, the survivors embarked in a box.[3] Among the Bahnars of Cochin China[4] and the Bannavs, a primitive tribe inhabiting the mountains and table-lands between Cochin China, Laos and Cambodia[5], the persons left after the Great Flood were saved in a huge chest. The Caingangs, or Coroados, an Indian tribe of Brazil, have a tradition of Great Flood in which the members of three Indian tribes, namely the Caingangs, the Cayurucres, and the Cames are said to have swam on the water of the flood towards the mountains. But the Cayurucres and the Cames grew weary. They sank under the waves and were drowned. Their souls went to dwell in the heart of the mountain. However, the Caingangs and a few of the Curutons made shift to reach the mountain, and there they abode, some on the ground, and some on the branches of trees.[6] The Pimas of South Western Arizona in North America say that it was Szeukha, the son of Creator, who had saved himself in the Flood by floating on a ball of gum or resin.[7] The Luiseno Indians of Southern California tell that only a knoll remained above the water when all the rest of the country was inundated in the Deluge. The survivors stayed there till the Flood went down The Chiriguanos of South-Eastern Bolivia in South America tell that in the Great Flood God Tunpaete looked out for a large mate-leaf, placed in it two survived babies, a boy and a girl, and then allowed the tiny ark with its precious inmates to float on the face of the water.[9] The Amis, inhabiting the Eastern Coast of Formosa, relate that a brother and a sister, escaped in a wooden mortar from a destructive Deluge.[10] Among the Bare'e-speaking Toradjas of Central Celebes, a pregnant woman and a pregnant mouse escaped

1. O. L. Helfrich : *op. cit.*
2. *D. F. M. L.*, p. 305.
3. C. Luard ; *op. cit.*
4. Guerlach : *op. cit.*
5. N. Mouhot ; *Travels in the Central Parts of Indo-China, Cambodia, and Laos*, II, p. 28.
6. C. Teschauer ; "Die Caingang oder Coroados Indians im brasilianischen Staate Rio Grande de Sol", *Anthropos*, IX (1914), 32 ff.
7. H. H. Bancroft : *op. cit.*, III, 78 ff.
8. Constance Goddard du Bois : *The Religion of the Luiseno Indians of Southern California* pp 116 157
9 Bernadino de Nino *op cit*
10 Shin i Ish i *op cit*

the Flood in a pig's trough and floated about, paddling with a pot-ladle instead of an oar, till the waters sank down and the earth again became habitable.[1] In one version of the legend common to the Chiriguanos, Guarayus and Chanes of South American tribes, the two babies, i e., the boy and the girl survived in the Flood, were placed in a calabash.[2] In the Caingang version, when the survivors of the Deluge were about to die of starvation, a water-bird flew to them with a basket of soil.[3]

Mountain of Deliverance

In all the Flood stories the heroes reach some high ground. Usually it is some mountain. This mountain of deliverance is generally identified with some prominent local hill. In Indian mythology Manu's ship reaches on the highest point of the Himalayas. In the classical Greek versions it was Mount Parnassus,[4] Athos,[5] or Etna.[6] In the Babylonian narrative the ship of Utnapishtim stopped on Mount Nisir,[7] which the annals of Ashurnasirpal had located, in the same region.[8] In the Bible, Noah's ark grounded upon the mountains of Ararat. Ararat is the ancient name of Armenia (Akkadia, Uratu), and the reason why this region is chosen is that Armenia and the Caucasus were popularly believed to be the end of the earth.[9]

The mount of deliverance in the American continent is Carro Naztarny in the region of the Rio Grande, the peak of old Zuni in New Mexico, of Colhuacan on the Pacific Coast, of Apola in Mixteca, and of mount Neba in the province of Guayami.[10]

Sacrifice of Thanksgiving

The *Satapatha Brahmana*'s account of Manu's performance of *paka* sacrifice after reaching on the top of the mountain is a thanksgiving sacrifice to God. We have seen this motif of sacrifice in Greek, Bobylonian and Bibli-

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1. N. Adriani and A. C. Kruijt : *De Bare'e-Sprekende Toradja's van Midden-Celebes*, i., 20, 247 ; II, 258 ; III, 386.
2. *D. F. M. L.*, p. 306.
3. *Ibid.*
4. Ovid ; *Met.*, I, 320-21.
5. Servius on Vergil's *Eclogues*, 6, 41.
6. Hyginus ; *Fabula*, 153.
7. *Gilgamesh*, XI, 140.
8. *Annals*. II. 34.
9. T H. Gaster *Myth Legend and Custom in the Old Testament* pp 128 129

cal legends also. It is not widely prevalent. Similarly, the motif of sending bird-scouts to ascertain the receding of the waters, as seen in the Mesopotamian and Biblical accounts, is also uncommon.

The Cause of the Deluge

Deluge-myths mention generally the sin and wickedness of the generation then living as the cause of the Cataclysm. In India the Deluge is a necessary event. It moves the cycle of creation. In fact, it is an event which comes at its time. We may see this motif of sin and wickedness in the statement of Markandeya, who describes the occurrence of the Deluge at the end of *Kaliyuga*, in which the sin and wickedness had become a usual practice. But the sin and the decline of morality in *Kaliyuga*, and after that the destruction of the world through Deluge is a necessary event in Indian mythology. The Greeks also entertained the idea that floods were divine visitations upon human wickedness. In Deucalion's story, this motif is absent. There the Flood was caused as a result of Zeus's anger against the impious son of Lycaon,[1] but the idea may be seen in still more ancient text Iliad, where Homer described how, when Zeus was angry with men for perverting justice, the whole earth became embroiled in violent storm, the rivers rushed in full spate and the streams poured widely from the mountains.[2]

At a later stage the Roman poet Ovid tells us that Jupiter, weary of wickedness and impiety of the men of the Iron Age, resolved to destroy the whole of mankind at one full swoop. He decided to drown the whole wicked race under the tremendous shower-bath, thus causing a Great Flood.[3] In Egypt, the god Autum flooded the world to destroy the wicked generation of the mankind.[4] The same may be seen in the account of Biblical Noah.

"Sin and wickedness as the cause of the Great Flood is narrated in the greatest number of Deluge-legends. It is common to Jews, Babylonians, Chinese, Polynesians, Mexicans, Peruvians, North and South American Indians, Atlanteans, and Aryans generally a world-spanning griddle of unrelated nations and races."[5]

There may be many other reasons for the Deluge and *sometimes* no reason. We may cite here the instances narrating different causes of the Deluge. For example, in the Icelandic version of the Deluge-tradition occurring in *Younger Edda* we read that the wounds of the dying giant Ymir gushed such

a stream of blood that it drowned all the other giants except one. The Singphos of Assam say that mankind was destroyed in the Great Flood, because they omitted to offer the proper sacrifices at the slaughter of buffalloes and pigs.[2] The Lushais of Assam relate that the king of the water-demon fell in love with a woman named Nagaiti (Loved One), but she rejected his advances and ran away; so he pursued her, and surrounded the whole human race with water.[3] The Benua-Jakun of the Malaya Peninsula say that the ground on which we stand is not solid, but is merely a skin covering an abyss of water. In ancient times, the deity Pirman broke up this skin, so that the world was drowned and destroyed by a Great Flood.[4] The natives of Nias Island in Indonesia say that in old days there was a strife among the mountains of their country as to which of them was the highest. The strife vexed their great ancestor Balugu Luomewona, who covered all the mountains. He took a golden comb and threw it into the sea, and it became a huge crab, which stopped up the sluices whereby the waters of the sea usually run away. The consequence of the stoppage resulted in the Great Flood.[5] The Bataks of Sumatra relate that when the earth grew old and dirty, the creator, whom they call Debata, sent a Great Flood to destroy every living thing.[6] In South American mythology, where the legend is almost universal among various tribes, we see various reasons of the Plood. Thus in Peru, this disaster is attributed to the culture-hero's anger and displeasure with the men he created, because they did not obey his laws or offended him in some other way.[7] The Yaghan Indians made the moon responsible for the Flood[8] The ancient inhabitants of the region of Quito in Ecuador, the Jivaro and Murato Indians, link the Deluge with the killing of a supernatural boa.[9] Various Guiana tribes (Ackawoi, Wapishiana, Taulipang, Taruma and Carib) explain the Deluge as an aftermath of the falling of the tree of life.[10] Some other reasons of the Flood are popular among the various tribes of South American Indians—the violation of a menstrual tabu is the reason given by the Tobas; the overflow of a kettle located in the sun by the Ipurinas, and a mysterious man of underworld breaking gourds full of water is a reason given in the traditions of Carajas.[11]

1. Simrock : *op. cit.*
2. A. Bastian : *Die Voelker des Oestlichen Asien*, I, p. 87.
3. J. Shakespear : *op. cit.*
4. W. W. Skeat and C. O. Blagden : *op. cit.*
5. H. Sundermann : *Die Insel Nias*, 70 ff.
6. J Von Brenner *op cit*
7. Pierre Grima *World Mythology* p 491

Sometimes, animals are involved in causing the Flood. Thus, the Kamars, a small Dravidian tribe of Raipur district say that God sent a Deluge over the world in order to drown a jackal which had angered him.[1] The inhabitants of the Kelantan district of the Malaya Peninsula give an interesting account of the Flood. They say that one day a feast was made for a circumcision, and all manner of beasts were pitted to fight against one another. There were fights between elephants, buffaloes, bullocks, and goats. In the end, when there began a fight between a group of dogs and cats, a Great-Flood came down from the mountains and overwhelmed the people.[2] The Bahnars of Cochin China tell how once upon a time a kite quarrelled with the crab and pecked the crab's skull so hard that he made a hole in it. To avenge this injury, the crab caused the rivers and the sea to swell till the waters reached the sky.[3] The Ibans of Sarawak in Borneo say that once upon a time some Dyak women went to gather young bamboo shoots for food. Having got them, they walked through the jungle till they came to what they took to be a great fallen tree. They sat down on it and began to pare the bamboo shoots, when to their astonishment the trunk of the tree exuded drops of blood at every cut of their knives. Then came some men, who saw at once that what the women were sitting on was not a tree but a gigantic boa-constrictor in a state of torpor. They soon killed the serpent, and carried the flesh at home to eat. While they were frying the pieces, strange noises were heard to issue from the frying pan, and a torrential rain began to fall and the world was drowned.[4] The Valamans of Berlin Harbour, on the Northern coast of New Guinea tell about a great fish, the eating of which caused the Great Flood.[5] According to the aborigines of Victoria in Australia a frog while laughing disgorged water, which swelled into a Great Flood.[6] This motif of animal involvement in causing the Flood may be seen in the mythology of many South American Indians. For instance, among the Araucanian Indians, the two serpents, Kaitnai and Trentren, were responsible for the rising of the sea, simply to prove to one another how great their magic powers were.[7] In another legend a water serpent wounded by some careless man made the river to overflow.[8] The Witoto tribe gives a very trivial incident as the cause of the Cataclysm. They say that

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1. R. V. Russell : *Tribes and castes of the Central Provinces of India*, III, 326 f.
2. W. Skeat : *Fables and Folklore from an Eastern forest*, 62 ff.
3. Guerlach ; *op. cit.*
4. H. Ling Roth ; *op. cit.*
5. P. Schleiermacher ; *op. cit.*
6 Borough Smith *op cit* I 429
7 P Grimal *op cit* p 491

the master of Calab hes cut off the tai of a beautiful parrot and the b rd s owner had his revenge by flooding the world[1]

The Source of Water in Deluge

In these Deluge stories the water is produced either by excessive rains or by a sudden overflow of water or sudden outburst of the river or swelling of the sea or by a heavy fall of snow. The Deluge caused by excessive rains is related by the majority of the legends, i. e., Indian, Greek, Mesopotamian, Hebrew, Finnish, Singpos of Upper Burma, Ibans of Sarawak in the Indonesia, Fijians, Melanesians, Micronesians, Natchez Indians of North America, Tarahumares of Mexico, and several tribes of South America (Jibaros, Pamarys. Abederys, Katatushys, Incas, Canari, Yaruro, Tupinamba and Bororo Indians) Among the Bahanars of Cochin China, inhabitants of Nias, Engano, Rotti and Ceram Islands of Indonesia, aboriginal tribe of Victoria in Australia, Eskimos of Norton Sound in North America, Araucanians of South America, and the Tahitians of Polynesia, the Flood was due to the rising of the sea. In the Welsh legend the lake of Llion burst and flooded all lands.[2] The natives of the Kabadi District of British New Guinea say that once upon a time a certain man Lohero and his younger brother were angry with their people. They put a human bone into a small stream which resulted in the Great-Flood.[3] In the Flood legend of the natives of the Mamberao in Dutch New Guinea, the Flood was caused by the rising of the river.[4] Some Tinneh Indians of North America affirm that the Deluge was caused by a heavy fall of snow in the month of September.[5] In many Tahitian legends the Flood is ascribed solely to the rising of the sea. On this point of the Tahitian legend William Ellis, to whom we owe the record of these legends makes the following observations ;

> "I have frequently conversed with the people on the subject both in the Northern and Southern groups, but could never learn that they had any accounts of the windows of heaven having been opened, or the rain having descended. In the legend of Ruahatu, the Toamarma of Tahiti, and the Kai of Kahinar (ii) in Hawaii, the inundation is ascribed to the rising of the waters of the sea. In each account, the anger of the god is considered as the cause of the inundation of the world, and the destruction of its inhabitants".[6]

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1. P Grimal : *op. cit.*, p 491
2. J. Rhys : *op. cit.*
3. J. Chalmers and W. W. Gill : *Work and Adventure in New Guinea*, p. 164.
4. M. Moszkowski : *op. cit.*
5. E Petitot *op cit*
6. Ellis *Polynesian Researches* I 392 ff

We also notice some other miraculous reasons as the source of water in Deluge-legends of North and South-American Indians. For example, some Indian tribes of North America account for the Flood as caused by the tears of a jealous suitor or deserted husband, or from water which escaped from the punctured belly of a large monster.[1] According to the Ipurinas Indians of South America, the Deluge was brought about by the overflowing of a kettle located in the sun.[2] A Caraja Indian (S. America) tradition reports that the Deluge came when a mysterious man from the underworld broke gourds full of water.[3]

Origin of Flood Legend

The old answer about the Flood myth was that such a catastrophe which overwhelmed the world actually occurred and the many legends of the Great-Flood which we find scattered so widely among mankind embody more or less imperfect confused and distorted reminiscences of that tremendous Cataclysm The Scotish Geologist Hugh Millar though rejected the theory of a universal Deluge yet preferred to suppose that the flood covered the limited area to which the human race had then spread.[4] Sometimes stories of Great-Flood were interpreted as solar[5] or Lunar[6] myths. It was also thought that there was a universal primeval ocean before the appearance of man. But now the results of modern sciences, i. e., Geology, Zoology, Botany, Physical Anthropology, etc disapprove these theories Most of the scholars today accept that these stories of floods contain reminiscences of real, but local, not universal inundations, which in passing through the medium of popular tradition have been magnified into world-wide catastrophes.[7] "The basis of the Babylonian Flood story is the yearly phenomenon of the rainy and stormy season which continues there for several months and during which time whole districts in the Euphrates valley are submerged. Great havoc was caused by the rains and storms until the

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1. *D. F. M. L*, p. 305.
2. *Ibid.*, p. 306.
3. *Ibid.*
4. Miller : *The Testimony of the Rocks*, p. 267.
5. H. Usener, *Die Sintflutsagen* ; Ibid : "Zuden Sintflutsagen", *Kleine Schriften*, Vol. IV (1913) pp. 382-398 ; H. Zimmern and T. K. Cheyne : *Encyclopaedia Biblica*, "Deluge", Vol. i, Coll. 1058 sq., 1963 sq. ; H. Zimmern, in E. Schrader's *Die Keilinschriften und des Alt Testament*, pp. 555 sq. The solar theory of diluvial traditions appears to have been first propounded by a German scholar Schirren in a work called *Wanderungender Neuseelander* (1856), Leipsic.
6. E. Boklen ; "Die Sintflutsage" *Archiv fur Religionswissenschaft*, VI. (1903) pp. 1-61, 97-150.
7. Glyn Daniel *The Idea of Prehistory* pp 35 ff.

perfect or ... systems regulated the overflow of the Euphrates and Tigris. Then what had been a curse was converted into a blessing and brought about that astonishing fertility for which Babylonia became famous. The Hebrew story of the Deluge recalls a particularly destructive season that had made a profound impression and the comparison with the parallel story found on clay tablets at Ashurbanipal's library confirms this view of the local setting of the tale.[1] Egypt has been similarly subject to early inundation. If annual floods sufficed to produce the legend in Babylonia, it will have the same impact in Egypt. We have seen the rising of the sea, as a cause of the flood among the natives of the islands of Nias,[2] Engano,[3] Formosa,[4] Tahiti,[5] Hawai,[6] and Pelew Islands[7] ; among the natives of Tierra del Fuego in the extreme south of South America[8] ; and the Eskimos on the shores of the Arctic ocean.[9] "The occurrence of such stories" remarks Sir J. Frazer "far and wide on the coasts and among the islands of the Pacific is very significant, for that ocean is subject from time to time to great earth-quake waves, which have often inundated the very coasts and islands where stories of great floods caused by the rising of the sea are told".[10]

About the Indian Flood legend writes, Suryakant, "The phenomenon of heavy rain, so very familiar to us in India may explain the various flood legends told in the Sanskrit literature. The dreadful effects of this heavy rain are sometimes aggravated by an occasional mountain slide, high up in the Himalayas, which blocks up a river for some days and forms a lake till this temporary dam suddenly bursts and the pent up waters rush down and cause a ruinous flood in the plains below. In later versions of flood in India, it is preceded by the scorching heat of the twelve crimson orbs, another characteristic of the Indian Summer".[11]

The excavations conducted at various P. G. Ware sites like Ahichchatra

1. M. Jastrow : *Hebrew and Babylonian Traditions*, pp. 37 sq.
2. Sundermann : *op cit.*
3. O. L. Helfrich : *op. cit.*
4. Shinji Ishii : *op. cit.*
5. W. Ellis : *op cit.*
6. W. Ellis : *op. cit.* IV. 4 1 sq i. 389-391.
7. K. Semper : *op. cit.*
8. T. Bridges, in Bulletins de la Societe d' Anthropologie de Paris, Troisieme Serie, VII (1884), p. 181.
9. E. W. Nelson : *op cit.*
10. J. Frazer : *Folk-lore in the Old-Testament*, Vol. I, p. 347.
11. S. Kant *Flood Legend in Sanskrit Literature* pp 4-6

and Hastinapur have brought into light the fact that they were destroyed as a result of the flood in the rivers Ganga and the Jamuna. H. D. Sankalia[1] thinks that the Deluge legend of Indian mythology might be referring to the same flood.

There might be some basis for the statement of Sankalia and Suryakant that the Indian Deluge-legend refers to some local calamity. But so far as the motifs of the Indian Flood-legend are concerned, the resemblances with the Mesopotamian story are so striking that in no way we can accept that the Flood-story of the *Satapatha Brahmana* was developed independently on the Indian soil. Manu, like Utnapishtim, was warned of the impending Flood, was advised to prepare a ship, and after the deluge descended on a mountain The fish which saved Manu corresponds to the ichthyomorphic god Eas, who saved Utnapishtim. Finally, after the Deluge Manu sacrifices to the Waters as Utnapishtim sacrified to the gods.

Among the flood stories of the ancient world the Sumerian version discovered at Nippoor is the earliest. The Babylonian version in the *Gilgamesh* epic which was discovered at *Nineveh* from the library of Ashurbanipal seems to be derived from Sumer. Drawn from the Babylonian source seems to be the Hebrew Deluge legend. The Greeks were perhaps influenced by Phoenicians or Hebrews. The influence of Babylonian legend may be seen on Indian-flood account. Keith[2] opines that "it is not inconceivable that in India the flood story is of independent Indian origin. But this appears to be rather unlikely and in that case Babylon seems the obvious source, though the story may have come from some other part of the Semetic area".

1. H. D. Sankalia : " Kya Banda aur Mirzapur Kshetra Himalaya aur Ganga Yamuna ke Maidan se bhi Purana hai", *Dharmyugu*, 16th April 1972, pp. 24-26.
2. Keith : *Religion and Philosophy of the Vedas and the Upanisadas*, p. 25.

2

BIRTHS

BIRTH OF KARNA

of the most interesting heroes of the *Mahabharata*, for whom we feeling of compassion is the brave and generous Karna. There egends associated with this great hero of the epic lore, but the most is that of his birth. The story of his supernatural birth as narrated arva of the *Mahabharata*, which runs as follows :—

"The chief of the Yadus named Sura, had a son, Vasudeva, and a daughter, Prtha, whose beauty was matchless on the earth. As had been promised, Sura gave Prtha in adoption to his childless cousin and close friend, the highsouled Kuntibhoja. Hence she also came to be known as Kunti. In her adoptive father's house Kunti's duties were to worship the family deities and to look after the guests.

"One day by her solicitude, she pleased the terrible and notoriously short-tempered sage Durvasa, who was learned in the mysteries. Through his foresight, Durvasa could see that Kunti would have difficulty in conceiving sons. He, therefore, taught her an invocatory spell, saying to her, 'Through the radiance of those celestials whom you invoke by this spell, you will obtain progeny'.

"After the departure of the sage the virtuous Kunti out of curiosity tried the spell and invoked the Sun god. That brilliant deity immediately appeared before her, and the beautiful Kunti was overcome by astonishment at his wonderous sight. The light of the universe, the Sun, got her with child. Thus was born the hero of the divine ancestry known all over the world by the name of Karna the foremost of warriors. He was born wearing armour and earrings. Thereafter the Sun restored Kunti's maiden-hood and returned to heaven.

For fear of relatives Kunti resolved to conceal the evidence of her folly She cast her offspring into the water Then the well-known

husband of Radha of the suta caste (charioteer) took up the child thus cast into the water, and he and his wife brought him up as their own son and they bestowed on him the name of Vasu-sena (born with wealth), because he was born with a natural armour and earrings."[1]

The legend is further repeated in the *Aranyakaparva* with minor changes In the *Aranyakaparva*, Durvasa is substituted by a Brahmana About the abandonment of the child it says that Kunti after consulting with her nurse placed the child in a water-proof basket and with tearful eyes, she consigned it to the waters of the river Asva. The basket containing the babe floated down the river till it came to the Ganges and was washed ashore at the city of Champa in the Suta territory.[2] This second version introduces a basket in the story, which contains the child.

The following points of interest attract our attention in this legend :—

1. There is a union of the Sun-god and Kunti, resulting in the birth of a child.
2. Karna was born wearing armour and earrings.
3. To conceal the evidence of her folly (illegitimacy) Kunti abandoned her child in the river.
4. The child was retrieved from the water.

Sun for Progeny

Kunti's association with the Sun-god for obtaining a child perhaps reflects the belief of the sun's role in making barren women fertile.[3] In the old Hindu marriages the bride was made to look towards the sun, or in some other way, was exposed to its rays. This was the impregnation rite.[4] The Ancient Parsees believed that the beams of the rising sun were the most effective means for bringing fruitfulness to the now wives and even today in Persia, as also among the Tartars of central Asia, the morning after the marriage has been consummated, the pair is brought out to be greeted by the rising sun.[5] Instances are on record showing that the desire for the off-spring is the principal object of sun worship among the common folks in many parts of the world. Women in Gujarat desiring male off-spring worship this luminary sun. On

1. *Mbh.*, Crit. Ed. I, 104-114.
2. *Mbh.*, Crit. Ed. III, 289-293.
3. See V. C. Srivastava, *Sun-warship in Ancient India*, p. 95.
4. Frazer ; *The Magic Art and the Evolution of Kings* (*Golden Bough*), Vol II) p 238
5 Hartland *Legend of Perseus* Vol. I p 170

Sunday i e the day particularly associated with the sun barren women in the hope of becoming mothers, get hold of the infant child of some neighbour or friend and lightly brand it on some part of the body with a needle.[1] Widespread in Siberia, Oceania, Latin America, Africa, China and North America is the belief in the fertilizing power of the sun's rays falling on a woman. Not only is this reflected in the mythology of these regions, but in practice great care is taken to keep girls specially in their first menstruation away from all contact with sun light.[2]

The folk-tales also from all over the world reflect this belief. In a Sicilian tale, a king unblessed with an issue summons a wizard to enquire from him whether his queen will have a babe or not. The wizard replies that she will have a daughter, who, in her 14th year, will be impregnated by the sun [3] In a Greek story from Epirus, a woman prays to the sun for a daughter, promising him that he may take her away, when she becomes twelve years old. But on obtaining the child she evades the promise and hides the girl in the house blocking all the windows, chinks, and holes, but she forgets to plug up the key-hole and the sun sends a ray that way into the house to seize the maiden.[4] A Christian father, who visited Siam in the 7th century reports a story, according to which Sammonocodon (Siamese Buddha) was born of a Virgin, who had retired to the depth of a certain forest in order to avert contact with the sun, who was soon expected to appear. However, one day, while praying, she was fertilised by the rays of the sun. The innocent maiden, ashamed to find herself with child, flew to a solitary desert in order to evade the society. Upon the bank of a lake and without any sense of pain, she was miraculously delivered of the most beautiful baby in the world, but having no milk where with to suckle him and being unable to bear the thought of seeing him die, she jumped into the water, where she set him upon the bud of a flower, which flew of itself for his more commodious reception, and afterwards enclosed him as in a cradle.[5]

Birth with Armour

Besides Karna, the other heroes born with armours in the *Mahabharata* are Dhrstadyumna,[6] Saradvan[7] and Prthu.[8] In the Greek mythology the god-

1. *Presidency Ghazateer*, Vol. IX, part I, pp. 394-396.
2. *D. F. M. L.*, p. 661.
3. Gozenbach : *Sicilianische Morchen*, p. 177.
4. J. G. Hahn : *Griechische and Albanesische Marchen*, I, p. 245.
5. Hartland ; *op. cit.*, p. 298.
6. *Mbh.*, Crit. Ed., I, 155, 37-40.
7. *Mbh* I 120 2
8. *H V* I 5 2 23

dess Athena sprang fully armed from Zeus's skull.[1] Similarly in another Greek legend the giants emerging from Mother Earth appeared in glittering armour grasping enormous spears.[2] The Aztec origin legend tells how a virgin Cautlique or Coatlicue gave birth to Huitzilopochtli, the god of war, who sprang from her flank fully armed, killing several hundred men who were attacking his mother.[3] The stories of births with armour reflect a characteristic of the heroic-society, where bravery of the hero was considered to be his greatest virtue. This motif was perhaps created in this society to glorify the heroes.

Abandonment of the Child

Like Karna many great heroes of the epics were abandoned after their births. Lord Krisna was taken to the cowherd quarters through the river.[4] Satyavati left her illegitimate child Dvaipayana in an island.[5] Jurasandha was abandoned because he was born in two parts.[6] Sakuntala was left by the nymph Menaka in the forest.[7] The female child Vedavati was thrown in the sea by the *Raksasa Ravana* because his one minister predicted that the girl would be responsible for Ravana's own death.[8]

Similar instances of abandonment also occur in the Greek mythology. Zeus after his birth was abandoned by his mother and taken to Crete.[9] The Greek Pelias and Neleus, the exposed twin sons of Tyro, were saved and suckled, one by a mare, the other by a bitch.[10] The illegitimate Telephus survived exposure twice, first by his mother on Mt. Parthenion, where he was suckled by a doe, and secondly being set adrift with her in a chest. The chest stranded in Asia Minor and then however drifted to the mouth of river Caicus in Mysia where it was found by Teuthras, the king of that country, who nurtured Telephus as his own son and declared him his successor.[11] The infant Perseus was set adrift with his mother in a boat because of a prophecy that his mother would bear a son, who would kill his grand father. They were

1. Apollodorus : I, III, 6, Hesiod : *Theogony*, 886-900.
2. Apollodorus : I, 6, I ; Hesiod : *Theogony*, 183.
3. *D. F. M. L.*, p. 661.
4. *H. V.*, II, 47-49.
5. *Mbh.*, I, 57, 55-71. Crit. Ed.
6. *Mbh.*, II, 16, 11-51, Crit. Ed.
7. *Mbh.*, I, 72, 1-10.
8. *Ra.*, VII, 17, 35-39.
9. Apollodorus : I, *f*, 6.
10. Scholiast on Homer's *Iliad*, X, 334 ; Eustathius on *Odyssey*, IX 253
11. Apollodorus II VII 4 and III II 9 Hyginus *Fabula* 99

rescued by the king of the Island of Seriphus.[1] Paris was exposed because of a dream of his mother, was suckled by a she-bear and lived to abduct the fair Helen.[2] The girl Atlanta was exposed, because her father wanted a son. She was found and nursed by a she-bear.[3] In the birth story of Dionysus, it is related that Semele's father Cadmus had mother and child shut up in a chest and cast adrift upon the waves. Semele perished, but the infant Dionysus was retrieved and nursed by Semele's sister.[4]

Aegisthus, the murderer of Agamemnon, is said to have been the result of the incestuous intercourse between Pelopia and her father Thyestes. When he was born, his mother exposed him, but a shepherd discovered him and gave him to a she-goat to suckle.[5] Since an oracle had declared that Oedipus would someday slay his father, he was ordered to be exposed on the slopes of the mount Cithaeron. The herdsman to whom he had been committed, passed him on to the servant of king Polybus of Corinth, who in turn carried him to the queen.[6] The twins-Amphion and Zethus, begotten by Zeus upon Antiope, were exposed at birth and eventually rescued by a neatherd,[7]

A parallel to Karna's abandonment in the river is the legend of Sargon of Agade, the first Semitic king to reign over Babylonia (C. 2300 B. C.). This is the most ancient example of such legends. The legend occurs in a text discovered in the remains of the royal library at Nineveh, but copied from a far older original. According to the legend, Sargon was the son of a nun from an unknown father. Just after the birth he was cast in the river in a basket of rushes by his mother. The child was rescued by one Akki (?) who reared him as his own son.[8] A real historical personage who is said to have been exposed in infancy is Cyrus, the first king of Persia. His father Cambyses had ordered his chief minister to remove the child and put it to death in order to prevent the fulfilment of a prophecy that the lad would someday dominate Asia and thus end his own dynasty. The minister however turned the child over to a herdsman, and Cyrus grew up in the wild mountains as the putative son of the herdsman.[9] The Hebrew Moses, was left in a rush basket, was found by Pharaoh's daughter and was raised at the court

1. Apollodorus ; II, 4, 1 ; Hyginus : *Fabula*, 63.
2. Apollodorus : III, 12, 5 ; Hyginus : *Fabula*, 91.
3. Apollodorus : III, 9, 2.
4. Pausanias : III, 24, 3 ff ; Euripides ; *Bacchae*, 1 ff, 286 ff.
5. Hyginus *Fabula* 87 88 252
6. Apollodorus III 5 7, Sophocles *Oedipus Tyrannus* 711 ff 944

of the king.[1] A story about T'u Kueh, the founder of the Turkish empire relates that he was exposed after his birth, but was saved and nourished by a she-wolf, whom he subsequently married.[2] An Iranian popular lore tells how a child born to Humai, daughter of Behman-dirag-dast, was exposed in a chest on the Euphrates because he had been foredestined to greatness.[3] The Japanese relate about their ancient hero Hiruko, who was set adrift in a reed basket on the ocean because at the age of three he could not walk.[4] Similar stories of exposure in infancy occur about the hero Arthur in Britain.[5]

In an Indian Legend of Jains we come across a prince named Aghata, who was born of a slave-girl to a priest of the Court. It was prophesied that Aghata was destined to be the king. Thereupon the reigning sovereign, Sughatita ordered his slaughter, but the two soldiers commissioned to carry out this order deposited the child instead beside a well. The child was discovered there by a gardener and his wife.[6] A similar story is told of the exposure and upbringing of Trakhan, the famous 16th Century king of Gilgit, a town situated five thousand feet above the sea in the very heart of the snowy Himalayas Since Trakhan's father was responsible for the murder of his seven brother-in-laws, the queen so deeply did mourn the death of her brothers that she could not bear to look on the child of their murderer ; hence she locked the infant in a wooden box and secretly threw it into the river. The chest was picked up by two poor brothers, whose mother brought up the child with every care.[7]

The motif of the 'Abandoned Children' (S. 300-395) has entered in numerous ordinary folk-tales, without being attached to heroic characters of the history and the *saga*. Thus, a tale from the *Kathasaritsagara* speaks about the merchant, who advised by a hypocritical ascetic put his daughter in a wooden box and threw her in the river. The box was picked up by a prince. When the prince saw a beautiful maiden inside the box he arranged his marriage with her.[8] In a folk-tale from Nepal a king had two queens. The elder one was barren. When the younger queen gave birth to a son, the elder one put the child in a small box and threw him into the river. The child was saved by

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1. *Exodus*, 2, 1-11.
2. T. H. Gaster : *Myth, Legend and Custom in the Old Testament*, p. 228.
3. Ibid.
4. B H. Chamberlain : *The Kojiki*, p. 21.
5. *D. F. M. L.*, pp. 76-77.
6. J. Hertel : *Indische Erzaehlungen*, 4.
7. Ghulam Muhammad ; in *Memoirs of the Asiatic Society of Bengal* 1 7 (1905), 124 f
8. *K S S* III 15

a fisherman, who brought up him as his own son.[1] Similarly in another folk tale from Jaunsar region of Garhwal, a king had seven queens. The youngest one gave birth to a son. The other six began to envy her and managed to throw the child in the river. The youngest queen became pregnant again. This time also the other six queens threw the child in the river Ganga and announced that the youngest queen has given birth to a dog. Both the abandoned children were saved by a fisherman. Later on, when the children grew up, and the truth came upon them, they went to their father's palace and narrated their whole story. The youngest queen was made the chief queen and other six were executed.[2] A Bhojpuri tale speaks about a king, who by the advise of his priest threw his daughter into a river after placing her in a wooden box. The princess was rescued by a potter, who adopted her and nurtured as his own daughter.[3]

A popular Greek tale, relates the story of a poor girl, who prayed to St. Michael that her expected child should grow up to be a famous and prosperous man. The saint assured her that the coming child would live to dispossess a local grandee, named Marcianos. When Marcianos came to know about this fact, in order to avert the danger he put the child in a chest and cast adrift, but the child was saved by a fisherman and survived to fulfil the prophecy.[4]

The exposure of the hero in infancy has come to be regarded as one of the identifying marks of the true hero of folk-tales, myths and legends along with many other things, i.e , the supernatural conception, abnormal growth, etc This abandonment is necessary, because the hero in order to evoke pity, awe, and wonder must be shown in his heroic isolation ; it adds more glamour to his feats. The infant is exposed for various reasons like, illegitimacy (Karna, Sakuntala, Vyasa, Telephus), deformity (Jarasandha, Hiruko), to avoid the fulfilment of prophecy (Vedavati, Oedipus, Perseus, Paris), to save the child from the wicked (Krsna, Zeus), incestuous parentage, poverty or supernatural parentage. Whatever the reason may be, the hero is inevitably saved in some wonderful way, grows to beauty and heroic stature, attains wealth or power, and returns to take his rightful position in the world to rescue or avenge someone, or fulfil a prophecy The 'Abandoned-children' were sometimes nurtured by an animal (Sakuntala, Pelias, Neleus, Telephus, Atlanta, Paris, Romulus, and Remus), sometimes by a humble person like cowherd, neatherd, fisherman, charioteer, herdsman etc. (Karna, Krsna, Aghata, Cyrus, Aegisthus,

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1. *Nepala Ki Loka Kathayan*, pp. 1-5 (Atma Ram and Sons's publication series of folk-tales).
2. M. L. Babulkar : *Paschimi Pahari Ki Upa Boli Ka Loka Sahitya*, p. 106.
3. Satya Vrata Sinha *Bhojpuri Lok Sahitya* pp 140 141
4. P Kretschemer *Neugriechen Maerchen* 257 ff

gives extra strength. Likewise, in a Russian tale, a hero named Gol insists that the princess fortify him for a like fear with "Water of heroes".[2]

This, may be one possible explanation of the story. But the *Mahabharata* clearly mentions that Kunti abandoned Karna on account of the fear from her relatives for having an illegitimate child. In several other such stories also the children were exposed, because they were illegitimates. R. Cirilli draws our attention to an old custom of testing the legitimacy of children by throwing them into water and leaving them to swim or sink. The infants who swam were accepted as legitimate and those who sank were rejected as bastards.[3] For example, among the Celts the infants were thrown into the water of the river Rhine. They believed that if they were illegitimates the river drowned them, but if the babes were true-born, it saved them by carrying them gently ashore to the arms of their mothers.[4] Similarly in Central Africa the explorer Speke was reported "about Ururi, a province of Unyoro, under the jurisdiction of Kimeziri, a noted governor, who covers his children with bead-ornamants, and throws them into the river 'N'yaza, to prove their identity as his own true offspring; for should they sink, it stands to reason some other person must be their father; but should they float, then he recovers them".[5]

Kosambi draws our attention to the fact that it was maintained by the psycho-analysts like Freud and Otto Rank that 'Drawn from water' is an old representation of just ordinary human birth, the waters being uterine or those within the amnionic sac.[6] From this explanation of the psychologists we may infer that a new birth through water might have been given to legitimise the births of those great heroes whose parentage were unknown.

The role of water in giving a new birth may be seen embodied in a custom prevalent in ancient India. In this custom the ceremony of a new birth of the supposed dead man was performed. The return of the persons who were supposed to be dead (though not actually so) was embarassing to their family members. Under such circumstances the pretence of a new birth was enacted for the benefit of such persons. For this purpose, the supposed dead man had

1. W. Webster: *Basque Legends*, p. 122
2. J. A. MacCulloch: *The Childhood of Fiction*, p. 71.
3. R. Cirilli: *Bulletin et Memoires de la Societe d' Anthropologie de Paris*, Vieme Ser., III (1912), pp. 80-88.
4. Nonnus: *Dionysiaca*, XXIII, 94-96; Claudin: *In Rufinum*, II, 112.
5. J. H. Speke: *Journal of the Discovery of the Source of the Nile* (Everyman's Library ed., 1912), p. 444.
6. D. D. [illegible] Urvasi and Pururavas' *J B B R A S* Vol XXVII 1951

to pass the first night after his return in a tub filled with a mixture of fat and water. When he stepped into the tub, his father or next of kin pronounced over him a certain verse, after which he was supposed to have attained the stage of an embryo in the womb. In that state he sat silent in the tub with clenched fists, while over him were performed all the sacraments that were regularly celebrated for a woman with child. Next morning he got out of the tub and went through once more all the other sacraments he had formerly partaken of from his youth up; in particular, he married a wife or espoused his old one over again with due solemnity.[1] This ancient custom is observed even in modern times in a certain group of the people in the hilly rigions of Kumaon.[2]

The water rite of the new birth was also enacted for a different and far more august purpose. A Brahamana householder, who performed the regular half-monthly sacrifices was supposed thereby to become a god for the time being, and in order to effect this transition from the human to the divine, it was necessary for him to be born again. For this purpose he was sprinkled with water as a symbol of seed. He feigned to be an embryo and was shut up in a special hut representing the womb. From there he emerged with a new and glorified body invested with superhuman powers and enriched with an aureole of fire. Thus by this new birth, a regeneration of his carnal nature, the man became god.[3]

In some other stories of the children 'Drawn from water', it may also be interpreted that the water might have appeared as the means of washing away material or spiritual pollution of the unknown child, so that he could be acceptable to the society. Various instances among the tribal people show that the water appears as the normal means of washing away material or spiritual pollution In various parts of India, after the birth of a child, the mother and the babe are considered ceremonially unclean for five days and both are restored to purity by a tepid bath.[4] he Hottentots considered a mother and child unclean till they had been washed by water and their bodies smeared with other purifying agents.[5] The Aztec midwife washed the infant with the prayer—may this water purify and whiten thy heart, may it wash away all that is evil.[6] In West Africa the lustration with water is very common. Very soon the lustration took definite forms in the religions of the

1. Frazer ; *Golden Bough* (Abridged), p. 20.
2. Reade : *In Punjab Notes and Querries*, II (1885), pp, 74, 452.
3. *S. B.*, II. 18-20, 25-35, 73 ; V. 23 f.
4. *E. R E.*, Vol. XII, p. 706.
5. E. B. Tylor ; *Primitive Culture*, II, 432 f.
6 B de Sahagun *Hist general de las cosas de Nueva Espana* VI 37

Mediterranean World and transferred from the idea of washing away of sin and defilement to that of spiritual new birth.[1] In the Isis rites the baptism with water was thought to raise the mortal to divinity. It is not clear that there was any ceremonial purification of the new-born infant with water in Greece, but it appears that there, the rite called "Amfidromia", in which the child was carried round the domestic hearth, took the place of a baptism by water.[2]

The legend of Karna's birth has many folk-tale motifs and mythical elements. As the role of Karna in the *Mahabharata* was very significant and he was made the ruler of Angadesa, the creation of the divine origin of this brave and generous hero was done perhaps with the help of the popular motifs of tales, to overshadow the fact of his being an illegitimate child or of humble origin.

BIRTH OF SITA

Sita, meaning furrow, was so called, because when her father Janaka was ploughing the earth in the sacrificial ground, the blade of the plough uncovered a child, who was thereafter named Sita on account of her emergence from the furrow.[3]

The 'Birth from Earth', as seen in the case of Sita, also occurs in a legend from the *Harivamsa*, which refers to a demon, who on account of his emergence from earth was known as Bhaumasura.[4]

How the earth was impregnated for giving birth to Sita or Bhaumasur is not explained in the above two instances, but there are many other stories, which explain the source of impregnation also. For example, about the birth of Vasistha the *Rgveda* says, "Thou, O Vasistha, art a son of Mitra and Varuna, born a Brahmana from the soul of Urvasi. All the gods placed in the vessel thee, the drop which had fallen through divine contemplanation".[5] Sayana, commenting on this verse writes, "When these two Adityas (Mitra and Varuna) beheld the Apsaras Urvasi at a sacrifice their seed fell from them. It fell on many places, into a jar, into water, and on the earth. The Sage Vasistha was produced on the earth, while Agastya was born in the jar". In *Mahabharata*, Saradvan's vital fluid falling in two parts upon a clump of heath at the sight of a damsel clad in a single piece of cloth, resulted in the birth of a son Krpa and

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1 *E R E* Vol XII p 706

a daughter Krpi.[1] The birth story of Kumara (Kartikeya) in the *Ramayana* narrates that assuming the form of a celestial nymph ; Ganga inspired Agni (fire-god) to plant his seed in her, her every vein being filled with radiance. When the Goddess complained that she was unable to bear the ever increasing splendour communicated by Agni, the God asked her to place his foetus on the slope of the Himalayas. After falling on the earth, that substance became the refined *Jambunada* (a kind of gold). The grass, creepers, and the shrubs were all transformed into gold and from that splendour was born Kumara.[2]

Greek mythology also furnishes the legends of the impregnation of earth as a result of the fall of semen on it. According to one legend the semen of the God Hephaustus fell on a foot of the Goddess Athena in his attempt to rape her. She wiped off the seed with a handful of wool, which she threw away in disgust. It fell on the ground near Athens and accidently fertilized Mother-Earth, resulting in the birth of Erichthonius, who became the king of Athens.[3] In the Greek legend of Orion's birth, the earth was fertilized by the urine of the gods. Once, when Zeus, Hermes, and Poseidon were travelling together on earth, they were handsomely received by Hyrieus, the king of Hyria in Boeotia. In gratitude for his hospitality, the gods promised to grant whatever he asked for. Hyrieus asked for a son. The three gods then took the hide of a heifer, urinated on it and buried it. After nine months, from the earth was born Orion, the giant of Boeotia.[4]

In some other legends of births from the Earth we find that blood falling on the ground can also impregnate the Earth. For example in the *Devi Bhagavata Purana* is mentioned an *Asura* named Rakta-Beeja, whose each drop of blood, falling on the ground, produced a new *Asura*.[5]

Similarly in Greek legend, the Earth was impregnated by the blood which dropped from Heaven when Kronos had mutilated his father Ouranos, and in due time she gave birth to the giants.[6]

There is a world-wide belief that before becoming the offsprings of human parents, children are born first of their Earth-mother. In ancient Teutonic belief, babies were born first of all from their mother, the Earth, before coming

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1. *Mbh.*, I, 120, Crit. Ed.
2. *Ra.*, I, 37.
3. Apollodorus : III, 14, 6 ; Euripides ; *Ion*, 20 sqq. 266 sqq ; Hyginus : *Fabula*, 166.
4. Paul Hamlyn ; *Greek Mythology*, p. 89 : This singular mode of procreation seems to arise from a play on words, Orion and Urine being similar also in Greek.
5. *Devi Bhagavata*. 63.
6. Hesiod *Theogony* 183 sqq

to human parents. Therefore, they were laid upon the ground just after their births.[1] There are many Old German and Scandinavian stories about the babies found in hollow trees, which were perhaps regarded as exits from the earth.[2] Associated with the prevailing German myth was a Pomeranian folk belief that babies were found by certain water-birds in rocky mountain-caves. Various rocky places of this kind were called *Adeborsteine*, stork-stones; and the infant brought from such a place was a stork child. These babies of the stork-stones point to the same world-wide belief that children are born first of their mother, the Earth.[3] The concept of earth as both bearing and nourishing mother has been extremely prominent in the mythologies of hunting as well as agriculture societies. "According to the imagination of hunters" writes Joseph Campbell, "it is from her womb that the game-animals derive and one discovers their timeless archetypes in the underworld, or dancing-ground, of the rites of initiation—those archetypes of which the flocks on earth are but temporal manifestations sent for the nourishment of man. Comparably according to the planters, it is in mother's body that the grain is sown; the ploughing of the earth is a begetting the growth of a grain birth".[4]

The role of blood in impregnating the Earth, as mentioned above in some of the legends of 'Births from Earth', reflects the belief of the primitive men, who generally looked on blood as being life itself. The flow of the blood in a living man and its absence in the dead body led the primitive people to believe that the soul or spirit of the being is in his blood; and that when blood escapes the blood-soul escapes too.[5] Frazer cites numerous examples of the belief of blood-soul among the primitive people.[6] For these reasons taboos, superstitions, magical practices, and rituals have grown up in great number in connection with blood. The taboo of avoiding to shed blood on the ground is prevalent among many aboriginal tribes.[7] The reason is probably found in the superstition that the blood will impregnate the earth with the soul or spirit of the owner, thus making the ground on which it falls dangerous ground.[8]

Among the farmers, the fertility aspect of the blood gave birth to the

1. *D.F.M.L.*, p. 101.
2. *Ibid.*
3. *Ibid.*, p. 10.
4. J. Campbell : *Primitive Mythology*, pp. 66-67.
5. *D. F. M L.*, p. 148.
6. Taboo and the Perils of the Soul (*Golden Bough*, Vol. II) pp 240-250.
7. *Ibid*
8. *D F M L.*, p 148

custom of fertilizing the earth by sprinkling the blood over the agricultural fields. The Gonds of India used to kidnap Brahmana boys, and keep them as victims to be sacrificed on various occasions At sowing and reaping, after a triumphal procession, one of the lads was slain. His blood was then sprinkled over the ploughed field or the ripe crop, and his flesh was devoured.[1] The Pawnees annually sacrificed a human victim in spring when they sowed their fields. The village chief took a piece of the flesh of the human victim and squeezed a drop of blood upon the newly deposited grains of corn. His example was followed by others, till all the seeds had been sprinkled with the blood. It was then covered up with earth. By doing this, they hoped to obtain plentiful crops.[2]

BIRTH OF VASISTHA AND AGASTYA

In the preceding legend we have cited the commentary on a hymn of the *Rgveda* which refers to the emergence of the sage Agastya from a vessel and the birth of Vasistha from earth. In the *Ramayana*, we find that both Agastya and Vasistha emerged from the same vessel in which the two mighty gods (Mitra and Varuna) had emptied their vital seed at the sight of the Apsara Urvasi.[3] The *Mahabharata* also refers to the emergence of Vasistha and Agastya from the vessel which had contained the seeds of the gods Mitra and Varuna.[4]

Similar idea of vessel-birth also occurs in some other stories of the *Mahabharata*. Thus aroused by the sight of the beautiful nymph Ghrtaci, the seed of Bharadvaja fell in a vessel, which resulted in the birth of Drona.[5] The birth story of the Kauravas relates that when Gandhari was delivered of a lump of flesh after two years of unusual pregnancy, Vyasa took the shapeless mass and divided it into one hundred one pieces, which he placed in as many vessels. In due course, Duryodhana, his ninety nine brothers and only sister Duhsala were born from those vessels.[6] In the same way king Sagara's wife Vaidarbhi was delivered of a gourd containing sixty thousand seeds. Advised by an invisible voice the king placed all the seeds in 60,000 vessels, filled with *ghrta* For each vessel he appointed a seperate nurse, and after a long time by the grace of the god Siva 60,000 sons were born from those vessels.[7]

1. *Golden Bough* (Abridged), p. 570.
2. *Ibid*., p. 569.
3. *Ra.*, VII, 57.
4. *Mbh.*, XII, 329, 38 ; XIII, 159, 19, Crit. Ed.
5. *Ibid*., I : 121. 1-5.
6. *Ibid* I 107
7. *Ibid* III 104

The Ch ld born n vessel is also a favour te theme of some Great Basin and South Western North American Ind an groups[1]

The vessel as a symbol of mother is present in the actual belief of the Korkus, an aboriginal tribe of the Munda or Kolarian stock in the Madhya Pradesh. Among these people, social offences of an ordinary kind are punished by the tribal council which inflicts the usual penalties, but in very serious cases, such as an intercourse with a low caste, it causes the offender to be born again. He is placed inside a large earthen pot which is sealed up, and when taken out of this he is said to be born again from his mother's womb[2] Here the ceremony of the new birth is clearly intended to relieve the culprit from all responsibility for his former acts by converting him into an entirely new person. With what show of reason could he be held to account for an offence committed by somebody else before he was born ? Kosambi noticed many south Indian festivals in which *Kumbha* is taken as a symbol of the Mother-goddess.[3] These pots represent the Mother-goddess, either by their decorations, the oculi or necklaces incised or painted on them as patterns or by actual additions to complete the image.[4] Further we notice that the *navaratra* (nine-nights) fertility festival to all mother-goddesses begins on the first of Asvin by establishing a fertility jar (*Ghata-Sthapana*). According to Kosambi, 'Vasistha and Agastya in being born from the Urn are giving a good Aryan translation of their births from a pre-Aryan or a non-Aryan Mother goddess. The effective change is from the absence of a father to the total denial of a mother, a good Marxist antithesis necessitated by the transition from matriarchy to patriarchy'.[5]

Fertility and Water Filled Jar

The birth-stories of the Kauravas and the king Sagara's sons tell us that they were not born directly of their mothers but from *Ghee*-filled jars into which the undeveloped embryos were placed. Such *Ghee*-filled jar represents the same symbol of fertility which R. D. Barnett points out for the water-flowing jar.[6] The *Udakumbha* urn filled with water had a very prominent position in the *Grhyasutras.*[7] In current Hindu marriage ceremony the bridal pair must circumbulate the sacred fire which is accompanied by the water jar.

1. *D. F. M. L*, p. 218.
2. R. V. Russell ; *The Tribes and Castes of the Central Provinces of India*, III, p. 568.
3. D. D. Kosambi ; "Urvasi and Pururavas", *J. B. B. R. A. S.*, Vol. 27, 1951, pp. 26-27.
4. *Ibid*., p. 25.
5. *Ibid* p 28.
6. *Ibid* p 26

Mesopotamian glyptic art represents two rivers flowing from a jar by Ea or his attendant. As the statue of Ishtar shows her holding it, and seal 89762 of the British Museum shows the two rivers issuing from her shoulders, the guess would be justified that the jar was her special fertility symbol, hence the representation of an uterus, before her displacement by male deities.[1]

BIRTH OF DRAUPADI AND DHRSTADYUMNA

The legend of the supernatural births of Draupadi and her brother Dhrstadyumna in the *Mahabharata* relates that in the fire-sacrifice arranged by Drupada, when the sanctified libation was poured on the fire, there emerged from the flame a boy, who looked like a celestial, and was as bright as the fire from which he had risen. The boy was named Dhrstadyumna. From the same fire emerged a daughter, blessed with good fortune, who was called Panchali (Draupadi).[2]

Several heroes of Indian mythology are said to have taken births from fire, usually sacrificial fire. The birth legends of Bhrgu[3], Suarta[4], Suta[5], and Magadha[6] narrate their emergence from the sacrificial fire. The demon Vrtra emerged from the fire, which was produced by Tvasta on account of his wrath on Indra.[7] The role of fire in child-birth is further seen in the birth-story of Kartikeya, in which the Fire-god caused Ganga to bear the son Kartikeya.[8] This role of fire in giving births is clearly mentioned in the *Mahabharata*, which states *Agni* as the producer of this world and all living beings.[9]

The stories of the births from fire are not confined to India only. In a Roman legend it is said that one day the virgin Ocrisia, a slave woman of Queen Tranaquil, the wife of king Tarquin, the elder, was offering as usual cakes and libations of wine on the royal hearth, when a flame in the shape of the male member shot out from the fire. Taking this for a sign that her handmaiden was to be the mother of a more than mortal son, the wise Queen Tranaquil bade the girl array herself as a bride and lie down beside the hearth. Her orders were obeyed ; Ocrisia conceived by the god or spirit of the fire, and in due time brought forth Servius Tullius, who was thus

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1. *Ibid.*
2. *Mbh.*, I, 155, 37-45. Crit. Ed.
3. *Ibid.*, 5-7.
4. *H. V.*, 1, 2,8. Crit. Ed.
5. *Ibid.*, 5, 3 .
6. *Ibid.*, 33.
7. *Mbh.*, V, 9, 43. Crit. Ed.
8. *Ra.*, I. 37.
9. *Mbh* I 220 24 and 27 , 223 14. Crit Ed.

born a slave, being the reputed son of a slave mother and a divine father, the Fire-god. His birth from the fire was attested in his childhood by a lambent flame which played about his head as he slept at noon in the king's palace.[1] In Promathion's history of Italy, quoted by Plutarch, a similar tale was told about the birth of twins—Romulus and Remus. It is said that in the house of the king of Alba, a flame like the male organ of generation hung over the hearth for many days. Learning from an oracle that a virgin should conceive by this phantom and bear a son of great valour and renown, the king bade one of his daughters submit to its embraces, but she disdained to do so, and sent her handmaid instead. Angry at her disobedience, her father ordered both the maidens to be put to death. But Vesta appeared to him in a dream, forbade the execution, and commanded that both the girls should be imprisoned until they had woven a certain web, after which they were to be given in marriage. But the web was never finished, for as fast as they wove it by day, other maidens, in obedience to the king's orders, unwove it at night. Meantime the handmaiden was conceived by the flame of fire, and gave birth to Romulus and Remus.[2] Similarly, the mother of Caeculus, the founder of Praenested, was conceived through a spark, which leapt from the fire and struck her as she sat by the hearth. She exposed the child near a temple of Jupiter, and he was found there beside a fire by some maidens who were going to draw water. In after-life he proved his divine birth by working an appropriate miracle. When an infidel crowd refused to believe that he was the son of a god, he prayed to his father, and immediately the unbelievers were surrounded with a flame of fire.[3] All these legends suggest that the Vestals were regularly regarded as the fire god's wives in ancient Rome.[4]

The connection of fire with the child-birth is present in the actual customs of the people. In ancient India there was a practice of leading a bride thrice round the hearth of her new home.[5] According to Frazer this may have been intended not merely to introduce her to the ancestral spirits, who had their seats there, but also to promote conception, perhaps by allowing one of these very spirits to enter into her and be born again. When the ancient Hindu

1. Plutarch : *De fortuna Romanorum,* 10 ; Dionysius Halicarnassensis : *Antiquit. Rom.* IV, 1 sq. ; Ovid : *Fasti*, VI, 627-636 ; Pliny : *Nat. History*, II, 241 ; XXXVI, 204 ; Livy : 1, 39 ; Servius on Virgil's *Aen.* : II, 683.
2. Plutarch : *Romulus*, 2.
3. Servius on Virgil's *Aen.* : VII, 678.
4. Frazer : *The Magic Art and the Evolution of Kings* (*Golden Bough,* Vol II, part 2) pp. 195-206.
5. *Grhya Sutras,* translated by H. Oldenberg, Vol. I pp. 37, 168, 279, 283 382 384 : Vol. II. pp. 46. 191. 260 (*S. B. E.* series, Vol. XXIX and XXX

bridegroom led his bride round the fire, he addressed the Fire god Agni with the words, "Mayst thou give back, Agni, to the husband the wife together with offspring"[1]. Likewise when a Slavonian bride enters her husband's house after marriage, she is led thrice round the hearth; then she must stir the fire with the poker saying "As many sparks spring up, so many cattle, so many male children shall enliven the new home."[2] At Mostar, in Herzogovina, the bride seats herself beside the hearth in her new home and pokes the fire thrice. While she does so, the members of the family bring a small boy and seat him on her lap. She turns the child thrice round in order that she may give birth to male children.[3] In a South Slavonian custom, when a wife wishes to have a child, she will hold a vessel full of water beside the fire on the hearth, while her husband knocks the burning brands together so that sparks may fly out. When some of them have fallen into the vessel the woman drinks the water which has thus been fertilised by the fire.[4] The same belief seems still to linger in England; for there is a Lincoln shrine saying that if a woman's apron is burned above the knee by a spark or red hot cinder flying out of a fire, she will become a mother.[5] This custom is also observed by the Esthonians and the Wotyaks of Russia[6] and by the Hereros of South Africa.[7]

Why should a procreative virtue be attributed to fire, which at first sight appears to be a purely destructing agent? Frazer replies that the mode of making fire by means of the fire-drill has suggested to many savages the notion that fire is the child of the fire-sticks, in other words that the rubbing of the fire-sticks together is a sexual union which begets offspring in the shape of a flame. This suffices to impress on the mind of a savage the idea that a capacity of reproduction is innate in the fire, and consequently that a woman may conceive by contact with it. Strictly speaking, he ought perhaps to refer this power of reproduction not to the fire, but to the fire-sticks; but savage thought is in general too vague to distinguish clearly between cause and effect If he thinks the matter out, as he may do if he is more than usually reflective, the savage will probably conclude that fire exists unseen in all wood, and is only elicited from it by friction, so that the spark or flame is the child, not so much of the fire-sticks, as of the parent fires in them. The second reason for

1. *Ibid.*, Vol. I, p. 283.
2. V. Titelbach : "Das heilige Feuer bei den Balkanslaven", *Internationales Archiv fuer Ethnographie*, XIII (1900), p. 1.
3. F. S. Krauss : *Sitte und Brauch der Sued Slaven*, p. 430.
4. *Ibid.*, p. 531.
5. Frazer : *op. cit.*, p. 231.
6. Max Buch ; *Die Wotjaken*, pp. 52, 59.
7. J Irle — *Die Herero ein Beitrag zur Landes Volks und Missionskunde* pp 9 sqq 19 sqq

ascribing the procreative virtue to fire was to associate it with the souls of the ancestors through the sacred ancestral tree which furnished either the fuel or the fire-sticks. Among the Hereros, the male fire-stick commonly is, or used to be, made out of the holy Omumborombonga tree, from which they believe that they and their cattle sprang in days of old. Hence nothing could be more natural than that they should regard the fire, produced by the friction of a piece of the ancestral tree, as akin to themselves, the offspring of the same mighty forefather, to wit, the sacred tree. Similarly the vestal fire at Rome was fed with the wood of the oak, the sacred tree of Jupiter, and the first Romans are ascribed as "born of the tree-trunk and the heart of oak".[1]

BIRTH OF MATSYA AND SATYAVATI

King Vasu, also called Uparicara, went for hunting in the forest. There he was thinking only of his beautiful wife Girika, the daughter of the mountain called Kolahala. The season was the Spring and the wood in which he was roaming became delightful. Excited by the fragrance of the season and the charming odours of the flowers around and excited also by the delicious breeze, the king could not keep his mind away from the thought of the beautiful Girika. Beholding that a swift hawk was resting very near to him, the king asked him to carry his seed in a leaf for his wife. The hawk thus passing was seen by another of his species, who thinking the seed as meat attacked him. While they were fighting the seed fell into the river Yamuna. In the river lived an *Apsara* named Adrika in the form of a fish. She had become a fish as a result of the curse of a Brahmana. Adrika swallowed the seed as it fell into the water. After ten months the fish was caught by a fisherman. From the stomach of that fish emerged a male and a female child in human form. The fisherman took them to king Uparicara and narrated the whole story. The male child was taken by Uparicara, who afterwards became the virtuous and truthful monarch Matsya. The female child remained with the fisherman, and was named Satyavati. For some time, she was also called Matsyagandha, because her body emitted the fish-odour.[2]

'Born from a Fish' (Type 705) is a motif of folk-tales and legends in many countries. It is narrated in the *Jaimini Bharat*, and *Gujarati Narmakathakosa* (12th, 13th century) that after burning Lanka, Hanuman went to take his bath in the sea. There some drops of his sweat were swallowed by a fish, which immediately became pregnant The son "Born from a fish" came to be known

as Matsyaraja[1] According to the *Serıram Ra nayana* of Indonesia (14th century) it was Hanuman s semen wh ch was swallowed by the queen of fishes and made her pregnant.[2]

A tale similar to the *Mahabharata* legend occurs among the Gypsies of Southern Hungary. According to this Gypsy tale, a rich peasant's wife repulsed Saint Nicholas, who appeared to be as a begger. The lady was transformed by the saint into a little fish and was condemned to remain in that stage until impregnated by her husband. Her husband threw the fish into the brook There it remained for a long time, until one day the good man sat before his door and thought of his wife and how he could deliver her. So as he sat there he spat and the spittle fell on a green leaf at his feet. Then magpie, so often a go-between in these matters, snapped up the leaf in her beak and flew away with it. But as she flew, she met another who would have torn the leaf from her, and in their struggle it fell into the water and was devoured by the little fish. Fertilized by his spittle, the heroine returned to her true woman form and was reunited with her husband.[3]

Some of the Dyak tribes in the Sarawak region of Indonesia, narrate the birth of the mother of their race from a fish-woman. In the Sarawak there is a certain fish called *puttin*, which some of the Dyaks will on no account eat, saying that if they did so they would be eating their relations. Tradition runs that a solitary old man went out fishing and caught a *puttin*, which he dragged out of the water and laid down in his boat. On turning round he perceived that it had changed into a very pretty girl. He thought she would make a charming wife for his son, so he took her home and brought up her till she was of an age to marry. She consented to be his son's wife, but cautioned her husband to use her well. Some time after marriage, however, he was angry and struck her. She screamed and rushed away into the water, leaving behind her a beautiful daughter who became the mother of the race. Other Dyak tribes tell similar stories of their ancestors.[4] The Tshi-speaking negroes of Ghana are divided into a number of clans, mostly named after some animal or

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1. Quoted by Kamil Bulke in his work *Ramkatha*, pp. 601-602, 679. The *Bhavartha Ramayana* (V, 20) and the *Ananda Ramayana* (I, 11, 88) state that the sweat was swallowed by a crocodile and the son was called Makaradhvaja
2. Bulke ; *op. cit.*, p. 602.
3. Hartland : *Legend of Perseus*, Vol. I, p. 120. As the legend is a striking parallel of the *Mahabharata* story, it is possible that the Gypsies might have brought this story from their original home in India.
4. The Bishop of Labuan 'W ld Tribes of Borneo' *Transactio s of the Ethnological Society of London* New Series, II (1863) pp 26 sq

plant. One of the clans residing in the town of Chama relates its origin from two persons, born from a fish-woman. One day, so runs the story, a native of Chama, who had lost his wife, was walking sadly on the beach, when he met a beautiful young woman whom, he persuaded to be his wife. She consented, but told him that her home lay in the sea, that her people were fishes, and that she herself was a fish, and she made him swear that he would never allude to her old home and kins-folk. All went well for a time till her husband took a second wife, who quarralled with the first wife and taunted her with being a fish. That grieved her so much that she bade her husband good-bye and plunged into the sea with her youngest child in her arms. But, she left her two elder children behind. From them are descended the Horse Mackerel people of Chama. A similar story is told of another family in the town of Appam. Their ancestor caught a fine fish of the sort called *appei*, which turned into a beautiful woman and became his wife. But she told him that in future neither they nor their descendants might eat the *appei* fish or else they would at once return to the sea. The family, duly observing the prohibition, increased and multiplied till they occupied the whole country, which was named after them as Appeim or Appam.[1]

We find that while in the *Mahabharata* and some other stories the child was directly born from the fish, in the Dyak and Chama legends the fish assumed the form of a woman and after giving birth to a human child it again becomes the fish. This was done perhaps to make the story more rational and to show some distinction between man and animal.

It is to be noted that the male child 'Born from a Fish' in the *Mahabharata* was called as Matsya (fish). Similarly emerging from a fish, the son of Hanuman was called Matsyaraja (fish-king). Further, the tribes named after the kinds of fishes in the legends of Dyaks and some tribes of Ghana, link their origin from the ancestor, who emerged from the fish. All these stories seem to belong to the institution of totemism, which is based on the primitive belief of identity or drawing less distinction between man and the animal. Totemic people intend to explain a real belief in the kinship of families with certain species of animals, birds or plants etc.[2]

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1. A. B. Ellis : *The Tshi-speaking People of the Gold-Coast* (London, 1887), pp. 204-212.
2. Regarding the origin of Totemism see, A. Lang : *The Secret of Totem* ; J. G. Frazer : *Totemism and Exogamy*, 4 Volumes ; S. Freud and R. Thurnwald ; *Totem and Taboo* ; E. Durkheim ; *The Elementary form of Religious Life* ; A.A. Golden Weiser ; 'Totemism, An Analytical Study' *J. A. F.*, XXIII, 179-293, 1910 ; Radcliff Brown ; *Structure and Function in Primitive Society* 'The Definition of Tote-

The kinship in the above legends has been established with the fish. The individual names like Matsyaraja (fish-king), Matsyagandha (fish-smelling girl), Matsya (fish),[1] and the tribes named after different types of fishes, in the stories related above, strengthen the totemic origin of such legends. Fish is still a totem of various tribes in India. Some of the clans among the Mundas,[2] Gonds,[3] Mogers (South and North Kanara),[4] Hasalars (Western Malnad, Mysore),[5] Nagas of Manipura,[6] and the Negroes of the Andaman Island[7] are named after the fish in general or some of its specific kind. All of them have accepted the fish as their totemic symbol.

BIRTH OF SAKUNTALA

Sakuntala was the daughter of the sage Visvamitra, by the nymph Menaka, who abandoned her child on the bank of the river Malini. The child was protected and nurtured by the bird known as Sakunta. These birds saved her from wild beasts. When the sage Kanva found the babe and saw the child being cared by bird Sakunta, he named her Sakuntala and adopted her as his own daughter.[8]

As Sakuntala was nurtured by the birds, similarly some kings in the *Mahabharata* are said to have been nurtured by animals. The son of the king

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mism", *Anthropos*, IX, 622-30, 1914 ; W. Schmidt, and W Koppers : *Voelker und Kulturen* ; J. Haekel : 'Zum heutigen Forschungsstand der historischen Ethnologie', *Festschrift—Die Wiener Schule der Voelkerkunde*, 17-90, Vienna, 1956.

1. Matsyas are also mentioned in the *Rgveda*. Besides Matsyas the tribes or families named after animals in the *Rgveda* are Ajas (goat), Gotamas (oxen), Kausikas (owls), Mandukyas (frog-sons), Vatsas (calves), Sunakas (dogs) and Kasyapas (tortoise). In these names Macdonell (*Vedic Mythology*, p. 153) finds some survival of totemism or the belief in the descent of the human race or of individual tribes of families from animals. Also see C.D. Chatterjee ; "Totemism in Ancient India", paper read in the 26th session of *Indian Science Congress*, 1939.
2. John, V. Ferreira ; *Totemism in India*, p. 105.
3. *Ibid.*, p. 136.
4. *Ibid.*, p. 181.
5. *Ibid.*, p. 182.
6. *Ibid.*, p. 217.
7. *Ibid.* pp. 211-212
8. *Mbh* I 65 (16-42)-66 Crit Ed.

Viduratha of Puru s race was br ht up by she-bears [1] King Gopati [2] and Vatsa [3] were nurtured by cows

Likewise in the Greek mythology, he girl Atlanta [4] and Paris of Troy were brought up by she-bearss [5]; Aegisthus by a she-goat [6]; Telephus by a deer ; [7] Hipoothoos by a mare [8] ; Iamus by two serpents [9] ; Cycnus by a swan and [10] Cybele, the great-mother of Phrygia was nourished by panthers. [11] When Ptolemy I (Soter) was exposed as a child on the order of his father Lagos, he was fed and protected by an eagle. [12] The Messanian hero Aristomanes was also nurtured by an eagle. [13]

The Roman legend of Romulus and Remus, suckled by a she-wolf, is perhaps the best known story of ancient world, in which an animal nurse appears [14].

In an Iranian legend, Zal, the son of Sain, was exposed on the Elburz mountains. There he was picked up and nurtured by the wondrous bird Simurgh. [15]

In Ireland, Lugaid Maccon, a legendary 2nd century king of Munster, was suckled by a bitch in the house of his foster father Oilill Olom. [16] The baby irl of a medieval (perhaps more ancient) European story was placed in an egg shell and was hatched by serpents. [17]

In an abandoned baby story of the Tewa and other Pueblo Indians of North America, the infant was found by a Deer-woman, who raised the boy

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1. *Mbh.*, XII, 49, 67, Crit Ed.
2. *Ibid.*, 70
3. *Ibid.*, 71.
4. Appollodorus : III, 9, 2.
5. *Ibid.*, III, 12, 5.
6. Hyginus : *Fabula*, 38, 187.
7. Apollodorus : III, 9, 1.
8. Hyginus : *Fabula*, 38, 187.
9. Homer : *Odyssey*, IV, 342-44.
10. *D.F.M.L.*, p. 60.
11. *Ibid.*
12. Pausanias : I, 6, 2 ; Quintus Curtius :, IX, 8, 22.
13. Pausanias : IV, 18.
14. Livy : I, 3-6 ; Ovid : *Fasti*, II, 381ff ; Plutarch : *Romulus*, 3-9.
15. Firdausi : *Shah Namah*, 7.
16. *D F M L* p. 651
17. *Ibid* p 60

among her own fawns The child grew strong playing swiftly and racing with the fawns[1]

The motif of 'animal or bird helper' who is foster parent and nurturer of a child (B 535) appears in, as widespread places as China and Brazil, Ireland and Zanzibar, Canada and India, Greece and Indonesia.[2] The 'Animal-nurse' may be one of those creatures, as cow, goat, or mare, which actually provide milk for human nourishment as domestic animals ; it may be an animal which resembles these, in its milk-giving habits and which might, if tamed, be used for such purpose, as doe, panther, or bear ; it may, on the other hand, be completely fantastic as an 'Animal-nurse', as swan, snake, or buffallo-bull, and yet in the tales these always manage to provide nourishment for the child. That the idea has not completely disappeared today is apparent from the occasional Antelope-Boy or Wolf-Girl receiving publicity in the press, or from such as Mowgli or Tarzan in contemporary European fiction.[3]

The significant thing in our legend of Sakuntala's birth is the resemblance of the name between the child and her bird-nurturer. Likewise, prince Gopati (*Go* = cow) and Vatsa (*Vatsa* = calf) in the *Mahabharata* derived their names from their animal nurturers. Curiously enough in some stories of Greek mythology also we find such resemblances. The heroes Cycnus (*Kuknos* = swan), Hippothoos (*Ippos* = mare) and Telephus (*Elaphos* = deer) were named after their animal or bird nurses. Similarly Lugaid Maccon (*Lugaid* = son of a dog) of Ireland, was so named, because he was suckled by a bitch.

Everywhere totemic tribes usually show the birth of their first ancestor from their animal or bird totem.[4] By the resemblance of the name between a hero and his animal-nurse, we may postulate that there is perhaps in these stories an inkling of underlying totemic meaning. In addition, if a hero or king was brought up by an eagle.[5] lion,[6] or similar "noble" animal, it would seem

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1. *Ibid*., p. 303.
2. *Ibid*., p. 60.
3. *Ibid*., p. 61. An actual instance of animal-nurse occurred in recent years in India. A human child, nurtured by a she-wolf was for many years in the Balrampur hospital of Lucknow. This boy Ramu, who is no more, had adopted all the habits of his foster-parent.
4. *Supra*, 65.
5. The eagle is noted for its swiftness, the marvellous height to which it soar, its inaccessible nests, its keenness of vision, and its longevity. It is the king of birds and is accepted as the emblem of royalty. In Indian mythology, the eagle Garuda is the vehicle of God Visnu. It is known as the king of birds (*Khageshwara*) sky lord (*Gangesvara*) and the of Devaraja Indra (Surendrajit) The eagle brought

reasonable to accept that he would partake of that creature's qualities, which would glorify his personality and would strengthen his claim to thrown or reverence of the people.[1].

EMERGENCE FROM KAMADHENU

In the *Balakanda* of the *Ramayana* there is a legend in which, to destroy the army of Visvamitra, sage Vasistha is said to have invoked the creative energy of the cow *Kamdhenu* (wish-fulfilling cow), and with renewed lowing, she gave birth to the Kambojas, who were as bright as the sun ; from her udders the Varvaras (Barbarians) came forth with sword in their hands ; from her womb, the Yavanas ; from her dung, the renowned Sakas ; and from the roots of her hair, the Mlecchas, Haritas and Kiratas.[2]

The assimilation of foreigners in the native Indian Society is a well-known fact of ancient Indian History. It is this fact of assimilation, which is reflected in the above legend of the emergence of foreign tribes from the sacred Kamadhenu. We see, even in actual custom, the promotion of a man to the higher caste or his acceptance in the Brahmanical religion if he pretends to be born again from a cow. In Southern India, when a man has for some grave cause been expelled from his caste, he may be restored to it after passing several times under the belly of a cow.[3] In some Himalayan districts of the North-Western India, the ceremony of being born again from the cow's mouth (*Gomukhaprasava*) takes place when

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sacred Soma from heaven (*R.V.*, VIII, 100, 8 ; *Aitareya Brahamana*, XIII, 2, 26 ; *Mbh.*, I, 29 (17-20). In the *Avesta* an eagle lives in the mythical all-healing tree. In Roman mythology the eagle is associated with Zeus and lightining and hence could not be struck by lightning. The eagle (Genus Haliaetus), is the national emblem of the United States. On eagle see, *D. F. M. L.*, pp. 332-333.

6. Lion is the symbol of royal power and strength. In India the royal throne is known as *Simhasana* (lion-throne). Lion was a traditional feature in the decoration of divine or royal thrones. The seat might be flanked by two lions or the foreparts of lions, or it might have leonine legs or claws or at least a foot stool with leonine feet. For various such examples in different lands see A B. Cook ; *Zeus*, Vol. III, pp. 956-957. It is still a current saying at many places that a lion will not attack a true prince (*D F M L* p 626)

1 *D F M L* p 60

the horoscope foretells some crime on the part of the native or some calamity befalling him.[1] The extension of the idea may be seen further in the practice of placing an unlucky child in a basket before a good milch cow with a calf and allowing the cow to lick the child, by which operation the noxious qualities which the child has derived from its birth are removed.[2]

The Rajas or rich persons in India employed the golden cow in place of the real cow for the rite of the new birth or the regeneration of a man. "In the 18th century when the unfortunate Raghu Nath Raya or Ragoba sent two Brahmanas as ambassadors to England, they went by sea as far as Suez, but they came back by way of Persia, and of course crossed the Indus. On their return they were treated as outcasts, because they conceived it hardly possible for them to travel through countries inhabited by Mlechhas or impure tribes and live according to the rules laid down in their sacred books. It was also alleged, that they had crossed the Attaca. Numerous meetings were held in consequence of this, and learned Brahmanas were summoned from all parts. However, the holy assembly dacreed, that in consideration of their universal good character, and of the motive of their travelling to distant countries, which was solely to promote good of their country, they might be regenerated and have the sacredotal ordination renewed. For the purpose of regeneration, it was directed to make an image of pure gold of the female power of nature, in the shape of a cow. In this statue the person to be regenerated was enclosed and dragged through the usual channel. The ambassadors were regenerated, and the usual ceremonies of ordination having been performed, and immense presents bestowed on the Brahmanas, they were readmitted into the community of the faithful"[3] The Maharaja's of Travancore belonged to the Sudra caste, but they exalted themselves to a level with the Brahmanas, by being born again from a large golden cow. This ceremony was called *'hiranya garbham' i e.,* "The golden womb".[4] Again, "it is on record that the Tanjore Nayakar, having betrayed Madura and suffered for it, was told by his Brahmana advisers that he had better be born again. So, a colossal cow was cast in bronze, and the Nayakar shut up inside The wife of his Brahmana Guru acted as nurse, received

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1. E. T. Atkinson : *The Himalayan Districts of the N. W. Provinces of India*, II, p. 914.
2. A. Mackintosh ; *Account of the Origin and Present condition of the Tribe of Ramoosies* p 124
3 F Wilford 'On mount caucasus' in *Asiatic Researches* VI

him in her arms rocked him on her knees and caressed him on her breast and he tried to cry like a baby [1]

It is obvious, from the above instances that in India a man pretends to be born again from the cow when he desires to be promoted to a higher caste or to be restored to the one which he has forfeited through his sin, misfortune or misconduct. The same notion is present in the legend of Kamadhenu. The foreigners who were considered as Mlechchs and outcaste people were assimilated in the Indian society by showing their emergence from sacred Kamadhenu of the Hindus, the wish fulfilling cow of the sage Vasistha.

BIRTH OF RAMA

A widespread mode of 'Magical impregnation' in folk-tale and mythology is the eating of certain food (T 511). The most acquainted ancient legend of this motif is the birth-story of Rama and his brothers in the *Ramayana*.

King Dasaratha was childless. In the hope of obtaining offspring he performed the *Aswamedha* sacrifice with the help of the sage Rsyasrnga. From the sacrificial fire issued a great Being of limitless splendour, who had in his hands a vessel of gold, filled with *Payasa* (A special preparation of rice in milk). That great Being told the king that he was a Purusa of Prajapati. He further asked him to accept the dish of *Payasa* for his wives to consume, which will impregnate them. The king accepted the food contained in the golden vessel, prepared by the gods, and reverently raised it to his forehead. The monarch gave half of the dish to Queen Kausalya and one-third to Queen Sumitra. Then he gave one eighth of the *Payasa* to Kaikeyi, and, after reflection, the remainder to Queen Sumitra. Having consumed the dish presented to them by the king, the queens soon became pregnant. The world-honoured Lord of the Universe, endowed with divine attributes, Sri Ramachandra, was born of Kausalya. Bharata, endowed with the essence of heroism, was born of Kaikeyi He was possessed of every grace and was formed from a quarter of Visnu. Sumitra gave birth to Laksamana and Satrughna, who were skilled in the use of weapons. They partook of the last quarter of Vishnu's glory.[2]

In the *Mahabharata*, the birth-legend of Jarasandha gives an example of 'Magical impregnation' as a result of eating a certain fruit. It runs as follows :—

> Brhadratha, the king of Magadha, had two wives, who had long been barren. The sage Candakausika, who was very much pleased with the king, gave a fruit to him for his queens to make them

1 E Thurston *Ethnographic Notes in Southern India* 271 ff.
2 *Ra* I 16-18

pregnant The king gave the fruit to his two queens who cut that into two pieces, each taking half of the whole. They forthwith became pregnant, but brought forth two halves of a boy. On account of this deformity the queens were horrified and asked their maid-servants to throw away the half-bodied pieces. A female man-eating demon named Jara picked them up and put them together to carry them off. On their coming in contact a boy was formed, who cried out so lustily that he brought out the king and the queens from the palace. The *Raksasi* explained to them what had happened. She left the child with the king and retired. The father named the boy as Jarasandha, because he had been put together by Jara.[1]

The motif of impregnation after eating certain food is of widespread occurrence in India and other parts of the world. In the *Kalevala*, a Finnish epic, the virgin Marjatta became pregnant by eating a cranberry.[2] In the Old Testament, Rachel ate of the Mandrakes, which her sister had given her and having eaten of them, she conceived and bore a son, who was called Joseph.[3] In China, the ancestor of the last Manchu dynasty was a heavenly maiden Fokolun. She had become the mother of Aisingioro by eating a red berry.[4] In an Indian legend from Punjab, Rani Lohan was given a grain of rice to eat and was told that she would bear a son, who would be learned, brave, and holy. That son was king Rasalu, a monarch identified with the historical Syalapatideva.[5]

Folk-tales abound in stories of conception after eating certain food. The eating of a certain fruit is the most popular mode for getting an offspring in Indian folk-tales. Thus, in a tale from the *Kathasaritsagara* the hero Indivarasena and his brother were born, as a result of the eating of two heavy fruits by their mother.[6] In another tale, Lord Siva gave a fruit to a queen, who after eating it became the mother of king Vikramaditya.[7] In a folk-tale of Kashmir, Siva appeared in the garb of a *jogi* or *fakir* to a childless king and handed him four fruits which the queen was required to eat on the succeeding

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1. *Mbh.*, II, 16-17 (1-6), Crit. Ed.
2. Wilfried Bonser : "Magic birth-motif in the *Kalevala*", *Man* Vol. XVIII, 2, 1918, pp. 201-202.
3. *Genesis*, 30.
4. *D. F. M. L.*, p. 661.
5. Steel : *Tales of the Punjab*, p. 247.
6. *K S S* VII 42
7. *K.S.S*, IV 21

day before sunrise S va told her that by doing so she would bear four sons who would be exceedingly clever [1]

The Kabyles of the Lower Atlas tell a story in which the eating of half a fruit by a lady resulted in the birth of a dwarf.[2] This is similar to our *Mahabharata* legend, where the two halves of a boy were born to two queens, on account of sharing one fruit between them.

The eating of certain food for getting an offspring exists in the actual belief of the people. Many Hindu women eat little balls of rice with the intention of obtaining children.[3] At the festival of Rahu, the tribal god of the Dosadhs of Bihar and Chhota Nagpur, the priest distributes to the crowd, flowers blessed with the power of causing barren women to conceive.[4] In Hungary, a barren Gypsy woman eats at waxing moon grass from the grave of a woman, who had died in her pregnancy.[5] The aboriginal inhabitants of Paraguey supposed that a woman who ate a double ear of maize would give birth to twins.[6]

The stories of 'Magical-impregnation' (T 510-539) might have their origin in that remote stage of civilization when the role played by a man in the conception was not clearly known. Mention should be made here of the much reported lack of knowledge among certain peoples, notably the Trobriand Islanders, as reported by Malinowski, of the actual part played by the male in conception.[7] To a people ignorant of the physical fact, all impregnation must be magical, the work of some spirit. For such people, any impregnation by any means is normal. It is believed for example that the man's role in coition is simply to "open the way" for the spirit that is to the child so that it may enter the womb.[8]

BIRTH OF MANDHATR

In the *Vanaparva* of the *Mahabharata*, we come across a king named Yuvanasva, who had no son. So, the *Rsis* led by the sage Bhrgu placed upon the alter a vessel of water which they had magically endowed with great potency and which they intended to give to his queen to drink for pregnancy. Yuva-

1. Hartland : *Legend of Persus*, I, pp. 76-77.
2. *Ibid*., p. 80.
3. *Ibid*., p. 150.
4. H.H. Risley : *Tribes and Castes of Bengal*, Vol. I, p. 256.
5. Hartland : *op. cit*., I, p. 151.
6. *Ibid*.
7. *D F M L* p 661
8. *Ibid*

nasva awoke at night feeling very thirsty, drank the water himself and after one hundred years a child came forth from his right side, who was named Mandhatr.[1]

The following three motifs deserve attention in the magical birth of Mandhatr.

1. The drinking of magical-water resulted in the birth of a child.
2. The male-sex gave birth to the child.
3. Mandhatr emerged from the right side of the king.

Drinking of Magical-Water

The drinking of magical-water resulting in the birth of a child is a motif of numerous folk-tales. A thirsty maiden in a Tajane tale saw a water-spring in the forest. There she drank and bathed. But when on returning, her father, who was at work close by, asked her to show him the spring that he may drink also, it had already dried up. Her subsequent pregnancy was the result of having drunk of that spring. She gave birth to a son, round as a coconut and covered into a coconut envelope.[2] In a Wallachian folk-tale, in order to prevent pregnancy, a king condemned his daughter to seclusion from her earliest infancy in a castle to which nobody was allowed access. But, his precautions were in vain. At the age of sixteen a Gipsy woman gave her a flower which she declared to have found in the forest. The princess played with it and then put it in water. The water became purple red. She was so delighted that she dipped the whole flower into the water and it crumbled up. By this act of the princess, the water became endowed with magical power She lifted the glass and finding that the water had taken a delicious scent, she drank it to the bottom. Before long she had reason to repent, her condition became manifest and her stern father would listen to no denials. Besides, himself with rage, he caused her to be fastened up in cask and thrown into the sea. There she bore a son and was with the child, cast after a while on shore.[3]

The drinking of water for impregnation may be seen in actual belief. The ancient Greeks believed that the drinking of water from certain springs or rivers could make the barren women pregnant. Among such, they pointed river Elatus in Arcadia the Thespian spring the spring near the temple of Aphrodite on Hymettos and the warm springs of Sinuessa.[4] Pausanias knew

of a spring near Patrai the cattles which used to drink its water were bringing forth only male calves.[1]

In modern India among some of the village folks of Bombay, a barren woman would cut off the end of the robe of a woman who has borne at least one child, when hung to dry ; or would steal a new born infant's spirit, steep one end of it in water, drink the water and destroy the spirit. The child to which clothing belonged would then die and be born again from the womb of the woman performing this ceremony.[2] In some other parts of India, women wash the loin-cloth of a *sanyasi* and drink the water for becoming mothers [3] For the same purpose a Transylvanian Gipsy woman drinks water wherein her husband has cast hot coals or better still, has spit, saying as she does so "Where I am flame be thou the coals. Where I am rain be thou the water".[4]

The magical power of water is not confined to child-birth only. In myths, legends and the customs of different lands, we find its various miraculous results.[5] Since water represented a substance which existed before corruptibility and contamination had come into the world, this primal water[6] was credited with special virtues and properties.[7] Among the Babylonians it was esteemed the most potent of all vehicles of magic and nothing could resist a spell in which it was employed or which was pronounced in the name of Ea, god of the primordial deep. Tanks purporting to contain such water were a feature of Balylonian temples, and magicians often described themselves as agents or emissaries of Ea [8]

Water is an essential need of man. Therefore, in primitive state of culture it was regarded as possessed of *mana* and figures prominently in magico-religious cult. To the primitive mind it suggested the power of life-giving as well as life-threatening. The various "goddesses, mermaids, witches, and sirens that often appear as guardian or manifestations of water (wells, water courses, youth-renewing cauldron), Ladies of the Lake, and other water-nixies may represent either its life-threatening or its life-furthering aspect".[9] The water that is the Chaos Dragon's body, which Greater God must win for his world and mankind,

1. Paus : VII, 22, 2.
2. Hartland ; *op. cit.* pp. 160-161.
3. *Ibid.*, p. 161.
4. *Ibid.*, p. 160.
5. *Supra*, 52-55, *Infra*, 126, 132, 137-139.
6 *Supra* 52
7 T H Gaster *Myth Legend and Custom in the Old Test* p 4

is also the Soma, nectar, milk and golden treasure. In the opening lines of the first Olympian ode Pindar said best what all Greeks thought:

> "Best is water, than gold that gleams
> like fire
> blazing at night, supreme above proud
> wealth."

Birth through a Male Sex

Another peculiar thing in our Mandhatr's birth legend is that, the water meant for queen was actually taken by the king and it was the male sex which gave birth. This motif of the birth through the male sex after taking certain magical stuff occurs in many folk-tales. The stuff may be any food or drink.

In many European folk-tales, like Yuvanasva, the husband devours the magical fruit (in place of water) meant for his wife and in the same way the male gives birth. For example, in a Portuguese tale, a woman who confessed to Saint Anthony and confided to him her desire for children, received from the saint three apples to be eaten. Arrived at home, she put the apples down and prepared breakfast. Her husband, meanwhile coming in found and ate them. When he learnt what he had done, he was terrified, and sent his wife back to the holy man, only to have his fears confirmed. As the time arrived he began to scream; nor had he any alleviation of his agony until a person who understood the case came, cut him open, bringing forth a daughter.[1] In another tale from Southern Hungary, a woman who wished for a daughter gave her husband at full-noon the egg of a black hen to eat and in due course of time the husband gave birth to a daughter.[2] But in cases, where both parents partake of the fruit in European tales, the natural way of birth is the result.[3]

The motif of the birth through male sex is very popular in the Mohammaden literature. In *Qissa Agar Ogul* an Urdu adaptation of a Persian romance, a couple of apples was given by a *faqir* to a king and his minister, neither of whom had issue. Each one of them ate his apple and the king begot a son, and the minister twins, boy and a girl. A Sultan, in another story of *Arabian*

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1. Hartland: *op. cit.*, pp. 80-81.
2. Wlislocki H. Von : *Volksdichtungen der Siebenburgischen und Suedungarischen Zigeuner*, p. 314.
3. Von Hahn *Griechische und Albanesische Maerchen*. Vol. II pp 33 179

Nights, is represented as receiving from a Takriri (one of a moslem negroid peoples credited by Arabs with magical powers) a portion of certain medicinal roots, to be eaten by himself for getting the child.[1]

Birth from some Non-generative Part of the Body

The third supernatural thing in Mandhatr's birth story is the birth from father's right side. In Indian mythology the motif of birth from some non-generative part of the body is the most common among all types of miraculous births. Such birth may be from arm, nose, ear, feet, thumb or any other limb. The idea is present in the *Purusa Sukta* of the *Rgveda* also where the sacrifice of the primeval giant caused the emergence of sky, earth, sun, moon, four *varnas* etc. from its different limbs.[2] *Harivamsa* accounts the emergence of Daksa from the right thumb of Brahma, Daksa's wife from the left thumb,[3] the ancestor of the Nisadas from the thigh of Venu,[4] and Prthu from the right hand of Venu.[5] In the *Ramyaana* Jambavan is said to have emerged from the mouth of Brahma,[6] and by churning the soulless body of king Nimi was born king Janak.[7]

There is an interesting story of the birth from thigh in the *Mahabharata* After performing the Soma sacrifice, a king named Krtavirya gratified the Brahmanas of the Bhrgu race with large presents of wealth. After his death, an occasion came when his descendants were in want of wealth. When those princes came to know that the Bhrgus were rich, they went to those Brahmanas in the guise of beggers Some amongst the Bhrgus, in order to protect their wealth, buried it under earth ; and some from fear of the Ksatriyas, began to give away their wealth to other Brahmanas. It happened, however, that some Ksatriyas, in digging at the house of a particular Bhargava, came upon a large treasure. Enraged at what they regarded as the deceitful behaviour of the Bhrgus, the Ksatriyas insulted the Brahmanas, though the latter had asked for mercy. Those Ksatriyas began to slaughter the Bhrgus with their sharp arrows. They slaughtered even the embryos that were in the wombs of the women of

1. Burton : *Suppl. Nights,* IV, 298. There are also many other such instances in Mohammadan stories. *See,* Jonathan's Scott's Eng. Trans. of the Persian text *Baher-Danush of the Inayat Ullah Khan,* Vol. III, p. 80 ; E. J. W. Gibb : *The Story of the Forty Vezirs,* an Eng. Trans. of Sheykh-Zada's Turkish text, p. 163.
2. *R. V.*, X, 90, 8-14.
3. *Harivamsa* : I, 2, 52.
4. *Ibid* 5 16-19
5. *Ibid* 20-21

the Bhrgu race.[1] One of the women, desiring to perpetuate her husband's race, concealed in one of her thighs an embryo endued with great energy. A certain Brahmana woman, who came to know this fact, informed Ksatriyas. The Ksatriyas then came to destroy that embryo. They beheld the would-be-mother blazing with inborn energy. The concealed child came out tearing open the thigh and dazzling the eyes of those Ksatriyas like the midday sun Deprived of their eyes, the Ksatriyas began to wander over those inaccesible mountains.[2]

The concealment of a child in the thigh occurs also in the Dionysos's birth legend in Greek mythology. Zeus had a secret love affair with Semele Zeus's wife jealous Hera, disguising herself as an old neighbour, advised Semele, then already six months with child, to make her mysterious lover a request, that he would no longer deceive her, but reveal himself in his true nature and form. Semele followed this advice and when Zeus refused her plea, denied him further access to her bed. Then in anger, he appeared as thunder and lightning and she was consumed. But Hermes saved her six months son, sewed him inside Zeus's thigh to mature there for three months longer, and in due course of time delivered him. Thus Dionysos is called 'twice born' or 'the child of the double door.,[3]

Further, we have the legend of Goddess Athena, who had emerged from Zeus's skull. "Zeus lusted after Metis the Titaness, who turned into many shapes until she was caught at last and got with child An oracle of Mother Earth then declared that this would be a girl-child and that if Metis conceived again, she would bear a son who was fated to depose Zeus, just as Zeus had deposed Kronos and Kronos had deposed Ouranos. Therefore, having coaxed Metis to a couch with honeyed words, Zeus suddenly opened his mouth and swallowed her and that was the end of Metis, though he claimed afterwards that she gave him counsel from inside his belly. In due process of time, he was seized by a raging headache as he walked by the shores of Lake Triton, so that his skull seemed about to burst and he howled for rage until the whole firmament echoed. Up ran Hermes, at once divined the cause of Zeus's discomfort. He persuaded Hephaustus, or some say Prometheus, to fetch his wedge and beetle and make a breach in Zeus's skull, from which Athene sprang, fully armed, with a mighty shout."[4]

The tales of the birth through different parts of the body are told in a

1. See, 'Slaughter of Innocents' *Infra*, 92-93.
2. *Mbh.*, I, 169-170, Crit. Ed.
3. Apollodorus ; III, 4, 3 ; Apollonius Rhodius : IV, 1137.
4. Apo 1 3 6, Hesiod *Theogony* 886-900, Pindar *Olympian Odes* VII 34ff.

widespread area In one Sanskrit romance the princess Chand Rawat bathing in the Ganges saw a flower afloat on the water and took it up to smell. It contained some sperma genitale which had escaped from a Rsi; the lady inhaled this, with consequence readily guessed, having regards to the holiness of the ascetic. But in this case her son appropriately found his way into the world through his mother's nose.[1] Old French poems represent Saint Anne, the mother of the virgin Mary, as born from her father Phanue's thigh, which he had touched with a knife after cutting an apple, and thus caused it to conceive.[2]

BIRTH OF KRSNA

The story of Krsna's birth in the *Mahabharata* narrates that Visnu plucked out two of his hair, one white and the other black. Each of these two hair entered the womb of Rohini and Devaki; the white hair became Balarama and the black hair became Krsna or Kesava.[3]

This role of hair in causing birth may be seen in some other Indian legends also. Sankara produced Virabhadra from his hair in order to take revenge on Daksa.[4] Bali was born from the hair of his mother.[5]

The role of hair in causing birth is found in numerous folk-tales. A Gyspy tradition from Transylvania derives the origin of the Leila tribe from a king's daughter, who was thrown out by her brother and his wicked wife, because the latter envied her that she was the fairer. In her wandering she was pitied by three Keshalyi, or Fates: one of them dropped some of her hairs, which the lovely maiden ate and brought into the world a son. From this child sprang the tribe and he gave his descandants the name of his mother.[6] In another story from Europe, a fairy under the form of an old woman, told the king that he would have no children until the queen drank a decoction made with three hairs from the devil's beard. A servant was accordingly despatched for these precious materials; and when after various adventures, he returned with them, the prescription proved successful and the queen bore a daughter.[7]

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1. Hartland: *op. cit.*, p. 94.
2. Grimm: *Teutonic Mythology*, 1449. During middle ages in Europe similar idea was prevalant regarding the conception of Christ. Sometimes Holy Ghost was represented by the painters as entering his mother at her ear in the shape of a dove.
3. *Mbh.*, I, 189, 31, Crit. Ed.
4. *Bhagavata Purana*, IV, 5; *Maha Siva Purana*, II, 17.
5. Benjamin Walker: *Hindu World*. I. p. 117.
6. Hartland *op cit* I p 124
7. *Ibid* p 86

Hungarian Gyspy women gather the floating threads of cobweb from the fields in autumn, and in the waxing of the moon they with their husbands eat them, murmuring an incantation to the Keshalyi, or Fate, whose sorrow at this season for her lost mortal husband causes her to tear out her hair. These threads are believed to be Keshalyi's hair, and the incantation brings hope for child to them and invites the Fate to the baptism.[1]

Hair among the primitives is used in magic[2] and charms.[3] In folk-tales a man's soul or strength is sometimes represented as bound up with his hair.[4] Hair is associated with fertility and growth. "In ancient Mexico, a festival was held in honour of the goddess of maize, or the 'long-haired mother' as she was called. It began at the time when the plant had attained its full growth. During this festival, the women wore their long hair unbound, shaking and tossing it during dances which was the chief feature in the ceremony, in order that the tassel of the maize might grow in like profusion, that the grain might be corresponding large and flat, and that the people might have abundance."[5] Similarly, in the interior of Sumatra, rice is sown by the women who, in sowing let their hair fell down at their back, in order that the rice may grow luxuriantly and have long stalks.[6]

It was quite natural for the primitive people to see the power of growth and fertility in hair, which increase rapidly. It is this fertility aspect, which is reflected in the above legends of births from hair.

BIRTH OF BALARAMA

Kamsa had killed the six children of Devaki in order to evade the prophecy of his death at the hands of Devaki's 8th son. As it was prophesied that the 8th son of Devaki would be responsible for the death of Kamsa, he was destined to be saved, but we notice that the seventh son Balaram also escaped slaughter. Balaram was miraculously withdrawn from Devaki's womb and transferred to that of Rohini, Vasudeva's yongest wife.

Lucky Seven

The accountability of Balaram's escape can be ascribed to the fact of his being the seventh child. The lucky seventh is a popular motif of Indian folk-tales. Thus, in a Bhojpuri folk-tale Chandushah, belonging to Delhi, had six children. A Brahmana named Vipahar became his enemy due to certain

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1. *Ibid.*, p. 156.
2. Frazer ; *Golden Bough* (Abridged), pp. 17, 307-10.
3. *Ibid.*, pp, 36, 38, 42.
4 *Ibid* p 891
5 *Ibid* p 36

reasons. This Brahmana possessed the knowledge of controlling snakes. He caused the death of six children through snake-bite. After sometime when the planet Rohini emerged, the seventh child Lakhandhar was born. All the attempts of the Brahmana to kill this child were rendered futile. The story goes on to narrate Lakhandar's marriage with a beautiful woman Bihula with whose help he revived his six brothers also. Vipahar's ear and nose were cut and he was exiled.[1] Another folk-tale from Bengal speaks about a king, who had seven queens. Subsequently he married a demoness, who became the most beloved of his wives. The demoness asked the king to make the seven other queens blind and let them be killed. The eyes of the queens were plucked and were delivered to the chief minister to be destroyed. But, the chief minister was a merciful man. He hid the seven queens in a cave. In course of time the eldest of the seven queens gave birth to a child. "What shall I do with the child" said she, "now that we are blind and are dying for want of food. Let me kill the child and let us all eat its flesh". So saying she killed the infant and gave to each of her sister-queens a part of the child to eat The six ate their portions, but the seventh did not have her share and laid it beside her. When the second queen became mother she did the same as the eldest queen had done with her infant. So did the third, fourth, the fifth and the sixth queen. But when the seventh one gave birth to a son, she resolved to nurse the child. When others demanded their portions of the new babe, the seventh queen gave each of them the portions which she had kept of the six children Thus, this seventh child was saved. Later on, when he grew up he rescued the kingdom, killed the demoness, and restored the eyes of his mothers.[2] Another folk-tale speaks about a demon, who abducted the wife of the seventh prince. All his six brothers who went to fight against the demon were turned into stones. At last the seventh prince succeeded in getting back his wife. Advised by an old lady and helped by a beautiful girl the prince came to know about the soul of the demon, which was in a parrot. After crossing the seven seas, the prince got the parrot. He killed the parrot and with the death of the bird the demon also died, and the six brothers were restored to life.[3] In a folk-tale, known in many parts of India, we are told that a king had seven wives, but no offspring. He was given by a *fakir* a stick with instructions to knock down seven mangoes from a certain tree and to take them home for his seven wives. Six of the wives ate the seven mangoes : and the seventh wife was reduced to eating one of the mango-stones thrown away by other wives. All seven gave birth to sons ; the son of the seventh was born in monkey form He was of course the hero, his brothers playing the same part towards him as those of Joseph, or those of Khodabad in the

1. S. Sinha : *Bhojpuri Lok Gatha*, pp. 159-163.
2. L B Dey *Folk tales of Bengal* pp 117 123
3. Miss Sita *Bharat Ki Lok Kathayen* pp 164-170

Arabian Nights.[1] In a Garhwali folk-tale, the seventh queen was made the chief queen and it was her abandoned child, who became the heir-apparent.[2] Throughout England, Scotland, Ireland and the United States, generally speaking, the seventh child is regarded as having exceptional healing powers.[3] In Ireland, the spittle of the seventh son is especially potent.[4] In French folk-lore a seventh consecutive son is said to be "gifted with the lily" (*fleur de lis).* The gift seems to be a kind of clairvoyance or telepathy by which hidden things are brought to light.[5] The seventh daughter of a seventh daughter is considered to be a true fortune-teller among the Gypsies.[6]

The number seven is especially sacred among Indians, Persians, Sumerians, Assyrians, Greeks, Teutonic, Celtic and other peoples of Europe. All believed that it possesses a special significance. Its origin is uncertain. In the *Rgveda* we have the seven Rsis, seven priests, seven hotrs, Sapta Saindhava and seven Adityas. In Hindu marriage-system, seven rounds are done around the fire. In Greece seven belonged to Apollo and Greeks sacrificed for him on the day, occurring seven days before the beginning of each month. Seven stars, seven skies and seven hanging gardens, were believed in ancient Mesopotamia. Seven miracles in *Gospel of John*, seven seals, seven angles, seven sins, seven griefs, seven pleasures and seven sermons of Christ are known to Christians.[7]

Substraction of a Number from the Group

Another interesting feature in the case of Balarama's birth is the substraction of number seven. The seventh child has been withdrawn from the real womb to another. Elimination of one from various groups of deities or things is a characteristic of many of the ancient doctrines. In Vedic period, there were eight Adityas born of Aditi. But the 8th Martanda was cast aside and only seven were worshipped.[8] Puranas mention eight Vasus, but the last was discarded and only seven Vasus are worshipped. The Pandavas were six born of six different gods but the eldest of them Karna was cast away. This play of numerals had always been exerting influence on the mind of our ancestors. This substraction of a number from a group seems to carry some mystic significance.[9]

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1. Hartland : *Legend of Perseus*, Vol. I, p. 79.
2. M. L. Babulkar ; *Paschimi Pahari ki Upaboli ka Loka Sahitya aur Kala*, pp. 105-106.
3. *D. F. M. L.*, p. 999.
4. *Ibid.*
5. *Ibid.*
6. *Ibid*
7. Mohammed Moin The r Seven *Davoud Memorial Volume*

3

DEATHS

DEATH OF MEDHAVIN

Based on the principle of sympathetic magic there arose the idea of 'Separable-soul' among the primitive people, in which the soul is conceived as dwelling apart from the living body in some place of absolute security. The man himself remains immortal ; nothing can kill his body, since his life is not in it. He can be killed only when the 'External-soul' is destroyed.

In the *Mahabharata* there occurs a story where the soul of a person is kept in a mountain. The story in short runs as follows :—

The Saint Baladhi desired an immortal son. The gods granted him a son, whose life would not end till the object in which it was bound up would perish. The object was an indestructible mountain, but the son, named Medhavin, being sinful, provoked Saint Dhanusaksa, who took the form of a buffalo and destroyed the mountain and therewith Medhavin also died.[1]

This concept of the 'External-soul' is almost universal. In a Greek legend the soul of a person is kept in a brand. It relates that when Meleager was seven days old, the Fates appeared to his mother and told her that Meleager would die when the brand which was blazing on the hearth, had burnt down. So his mother snatched the brand from the fire and kept it in a box. But, in after-years, being enraged at her son for slaying her brothers, she burnt the brand in the fire and Meleager expired in agonies, as if flames were prying on his vitals.[2]

The motif of the 'Separable-soul' appears for the first time in an Egyptian tale written on a papyrus of the 19th dynasty of Egypt. The tale, known as the story of "Two-brothers", contains many interesting incidents. Among them there is also an account of the 'Separable-soul'. It is mentioned in the story at one place, "I shall take out my heart by magic to place it on the top of the flower of the Acacia ; and when the Acacia is cut down and my heart falls into the ground thou shalt come to seek for it. When once thou hast found it, place it in a vase of fresh water without doubt I shall live anew and recompense the evil that shall have been done to me."[3]

An Indian folk-tale tells that a magician had his life in a parrot. Far, far away was a desolate country covered with a thick jungle. In the midst of the jungle grew a circle of palm-trees and in the centre of the circle stood six *chattees* full of water, piled one above another. Below the sixth *chattees* was a small cage, which contained a little green parrot; on the life of that parrot depended his life. The magician Punchkin held a queen captive for twelve years. The queen's young son, who came for the rescue of his mother overcame all the hurdles and got possession of the parrot. The prince wrung the bird's neck and threw it at the magician and as he did so, Punchkins's head twisted around and with a fearful grown he died.[1] Birds appear to be the most popular 'Separable-souls' in Indian folk-tales. In a modern Greek folk-tale an ogre's strength is in three singing birds. The hero killed two of the birds and then coming to the ogre's house found him, lying on the ground in great pain. He showed third bird to the ogre, who begged that the hero should either let it fly away or give it to the ogre. But the hero wrung the bird's neck, and the ogre died on the spot.[2]

The most well-known folk-tale based on 'Separable-soul' motif in Europe is the Norwegian story of the giant, who had no heart in his body, but whose soul (heart) was safely hidden away in a series of things—in an egg, in a duck, in a well, in a church, in an island and in a far off lake.[3] In the Old Irish story of Cano, son of Garthnan, Cano would not accept the love of Cred while he was a common soldier; but he gave her a stone which contained his life, as a pledge of his return as soon as he became a king. Later when Cano was king of Scotland, Cred travelled to meet him bringing the stone with her. They were in sight of each other when Cano was attacked by a rejected lover of Cred. When Cred saw the blood streaming from his wounds she dashed her own head against a rock; the life stone of Cano fell and broke and Cano died.[4]

Stories of 'Separable-soul' are widely diffused all over the world. The motif is known to both Aryan and the non-Aryan peoples. The belief is also strong among the primitive people in Africa, Australia, Melanesia and Tasmania. In these tales we see that the 'External-soul' may be in any article. It can be in an egg, bird, tree, animal, mountain, weapon, ornament, or in a burning candle.[5]

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1. Frazer: *Golden Bough* (Abridged), pp. 875-76.
2. *Ibid*, p. 878.
3. *D. F. M. L.*, p. 996.
4. Myles Dillon: *Cycles of the Kings* pp 82-83
5. For ive references see Penzer s note in *O ear of Story* Vol VIII p 107

The belief in the External soul has entered not only in folk tales but also into the customs and superst t ons of var ous countries [1]

DEATH OF KRSNA

According to the story of Krsna's death as given in the *Mahabharata*, the Vrsni hero was slain unintentionally by the hunter named Jara, who mistook him at a distance for a deer, shot an arrow into his heel, which was his 'Vulnerable-spot'.[2]

How Krsna's whole body became invulnerable save the heel is described in the *Anusasanaparva*, which mentions that pleased by the hospitality of Lord Krsna, the sage Durvasa desired to grant him a boon. He asked Krsna to rub over the whole of his body the remainder of the *kheer* which the sage had eaten. Krsna did as told. It made the whole of his body invulnerable. But unfortunately the heel was left untouched, so that it remained vulnerable.[3]

Similar to the 'Vulnerable-spot' of Krsna is that of Achilles in the Greek mythology. Achilles, the hero of Homer's *Iliad* was put on the fire by his mother in order to make him invulnerable. But Peleus, the father of the child snatched him from her when she had already made all his body except the ankle-bone invulnerable.[4] Another version states that the infant Achilles was dipped in the river Styx by his mother, thus rendering him bodily invulnerable, except in the heel by which she held him. Further it so happened that during the Trojan war, Paris, the pri nce of Troy, guided by the God Apollo came to know the secret of the 'Vulnerable-spot' of his enemy Achilles and killed him by shooting a poisoned arrow into heel.[5]

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1. Hartland's article on 'Life-token' in Hasting's *Encyclopeadia*, (*E. R. E*, VIII, pp. 44-47), gives the examples of customs or superstitions from different parts of all the continents. The scientific study of this motif has occupied the attention of several scholars. See, Cox *Mythology of Arayan Nations*, II, pp. 36, 330 ; De Gubernatis *Zoological Mytholoy*, I, p. 168 ; Edward Clodd on the 'Philosphy of Punchkin' in the *Folk-Lore Journal*, 1884, II, p. 302 ; Steel and Temple : *Wide-awake Stories*, pp. 404-405 ; Clouston : *Popular Tales and Fictions*, I, pp. 347-351 ; MacCulloch : *The Childhood of Fiction*, p. 118, et seq. ; Frazer : *The Golden Bough*, IV, p. 95 et seq. ; Hartland : *Legend of Perseus*, II, pp. 1-54.
2. *Mbh.*, XVI, 5, 19-25, Crit. Ed.
3. *Mbh.*, XIII, 144, Crit. Ed.
4. Apollodorus., III, 136.
5. Ovid : *Metamorphoses*, XII, 597-609 ; Virgil : *Aenead*, VI, 56-58. Apollodorus says (*Epitome*, V, 3-5. Also see Servius on Virgil's *Aenead*, VI, 57) says that the hero was killed by Apollo, and Paris joint y In s *Iliad* (XX I 395 Sq the dying Hector prophe sies that Achilles will be slain by Paris and Apollo at the Scaean gate

Another Greek hero Ajax was also made invulnerable from having been wrapped in the skin of the Nemean lion except for the arm-pit which the skin did not cover.[1]

The motif of the 'Vulnerable-spot' (Z 311) is very popular in the legends and tales of India. Thus, according to the Khotanese and Tibetan *Ramayana* the 'Vulnerable-spot' of Ravana was his toe.[2] A Southern account of the *Ramayana* writes that that the 'Vulnerable-spot' of Ravana was his laughing head.[3] The *Bhavartha Ramayana*[4] and the *Tattva Samgraha Ramayana*,[5] speak of the 'Vulnerable-spot' of Jatayu in the front part of the wings. Many texts tell us that Ravana was invulnerable except for his belly, where *Amrta* was kept.[6] In the *Bala.Bharata* of Amara Chandra Suri, the 'Vulnerable-spot' of Duryodhana is mentioned in his thigh.[7] In the story of "King Chandamahasena and the Asura's daughter" occurring in the *Kathasaritsagara*, a powerful Daitya was vulnerable only in the left hand.[8]

'Vulnerable-spot' motif extends outside India and Greece also. The king Siegfried of the German folk-epic *Nibelungenlied* was vulnerable in a spot between the shoulders, where a leaf fell upon him in his bath of dragon's blood.[9] The motif is also popular among many North American Indians. It occurs in folk-tales, songs and legends from Ireland and Siberia to the Zulus in South Africa. The White Mountain Apache hero, Metal Old Man, was invulnerable except for one spot under his armpit.[10] In a Black-foot Indian story, a Bear-woman was vulnerable in a spot in the head.[11] One of the creation-myths of the Yana Indians tells about the wicked Gowila, who was vulnerable in the little toe. He had a big dog, who was also vulnerable in the same part.[12] Thus here the idea is carried over from humans to animals. The Yaghan Indians of Tierra del Fuego have a story about a giant, who was invulnerable except on the soles of his feet. This tale with many local variants has a wide distribution among the North American Indians.[13]

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1. *D. F. M. L*, p. 1163.
2. Kamil Bulke, *Rama Katha*, p 585.
3. *Ibid*.
4. III, 17.
5. III, 15.
6. *Adhyatma Ramayana*, VI, 11, 53 ; *Ananda Ramayana*, I, 11, 278 ; *Ranganatha Ramayana*, VI, 145; *Dharmakhanda*, 130 ; *Tattva Samgraha Ramayana*, VI, 29; *Ramacharitamanasa* : VI, 102, *Bhavartha Ramayana*, VI, 63
7. *Salya Parva*, 120-127, Sabal Singh Chauhan in his Hindi *Mahabharata* has also mentioned the 'Vulnerable-spot, of Duryodhana in his thigh. See *Infra*, 88-89.
8. *K. S. S.*, II, XI, 6.
9. *D. F. M. L.*, p. 1010.
10. *Ibid.*, p. 1163.
11. *Ibid*
12. *Ibid*
13. *Ibid.*, p 1083

The notion that seems to be underlying in the motif of the Vulnerable spot is the primitive belief that the soul comes out from some specific part of the body In several parts in India when any one yawns in their presence, the Hindus always snap their thumbs, believing that this will hinder the soul from issuing through open mouth.[1] The natives of Celebes sometimes fasten fish-hooks to a sick man's nose, naval and feet, so that if his soul should try to escape, it may be hooked and held fast.[2] The Bagbos of the Phillipine Islands believe that the soul escapes through the wrists of ankles. Therefore, with the like intention, they put rings of brass-wire on the wrists or ankles of their sick.[3] With the same intention of preventing the soul from escaping the body, the Marquesans used to hold mouth and nose of a dying man.[4] The Tuebatualabal a tribe on the edge of the Mohave desert in east-central California, say of the soul, or *shu'nun* (also the term for heart), which leaves the body through ears[5]. Among some American Indians the exit for the soul is in the feet.[6]

The Arrow of Old-Age

The hunter, who killed Krsna by shooting an arrow, was called Jara (A cognate of the Greek *Geras* meaning old age) which seems to be the personification of old age. Thus, actually an arrow of old age killed Krsna. This concept of the arrow is universal. For example, in the *Iliad*, Apollo shoots an arrow of plague at the Achaeans.[7] Sudden death was represented by the Greeks as a visitation by painless arrows shot at men by Apollo and at women by Artemis.[8] The Cananite god Resheph, genius of plague and adversity, was known popularly as a demonic archer.[9] Similar concept occurs in a prayer of Moses in the *Old Testament*, which runs as follows :—

"Thou shalt not be afraid of the terror by night,

of the *arrow that flieth by day,*

of the pestilence that stalketh in darkness,

of the destruction that ravageth at noon."[10]

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1. J. Frazer : *Taboo and the Perils of the Soul* (*Golden Bough*, Vol. III), p. 31.
2. B. F. Matthes : *Over de Bissoes of heidensche priesters en priesteressen der Boeginezen*, p. 24.
3. J. Frazer : *op. cit.*, p. 31.
4. M. Radiguet : *Les Derniers Sauvages*, p. 245.
5. *D. F. M. L.*, p. 1050.
6. J. Frazer : *op. cit.*, p. 60.
7. *Iliad* , I, 44.
8. *Odyssey*, III, 280 ; V, 124 ; XI, 173 and 199 ; XV, 140.
9. T H Gaster *Myth Legend and Custom in the Old Testament* p 770
10. *Psalms* 91, 5-6

According to Professor T H Gaster the arrow that flieth by day mentioned above is the 'faery arrow' of pestilence and disaster.[1] In medieval European folklore, diseases were attributed to the shafts of elves,[2] and sudden pain in the side is still called "stitch", *i. e.*, prick of an arrow (cf. German *stechen*). The Scandinavian *Eddas* speak anologously of an elf-ray.[3]

DEATH OF DURYODHANA

In the *Bala-Bharata* there is a reference to the 'Vulnerable-spot' of Duryodhana which was his thigh. Though *Mahabharata* also refers to Duryodhana's death due to a shattering blow on the thigh, yet it does not accept it as his 'Vulnerable-spot'. It was to fulfill his pledge that Bhimsena struck Duryodhana's thigh, against the rules of club-fighting.[4]

The legend of Duryodhana's death as narrated in the *Bala-Bharata* mentions that Gandhari once asked Duryodhana to come before her completely naked, so that she could make her son's body invulnerable by her look, after removing the bandage from her eyes. While, Duryodhana was going completely naked to see his mother, Krsna played a trick. As it looked indecent, he advised Duryodhana to cover at least his shame by leaves and flowers. Duryodhana did the same. So when his mother removed her bandage and looked at her son, his whole body became invulnerable, except the part which was covered.

Later in club-fighting between Bhima and Duryodhana, Krsna, unnoticed by Duryodhana, signalled Bhima to strike his opponent on the thigh. Bhima, thus guided by Krsna killed his enemy.[5]

The story of Achilles's death is closer to this late account of Duryodhana's death than that of Krsna's death.[6]

1. Both Duryodhana and Achilles were made invulnerable by their mothers.
2. In the case of Achilles, he was burnt or dipped in the river Styx. In the version of dipping in the river, as Thetis held his son by the

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1. T. H. Gaster : *op. cit.*, p. 770.
2. *Ibid.*
3. J. A. Macculoch : *Eddic Mythology*, pp. 192 & 222. For More on this theme see, F. Stallybrass's English translation of J. Grimm's *Teutonic Mythology*, pp. 23, 443, 846, 1182, 1244f ; M. Hoefler : *Archiv fuer Religionswissenschaft*, II (1899), 127 f.
4. *Mbh.*, X. 54-56.
5. Amar Chandra Suri *Salyaparva* 120-127
6. *Supra*, 85 ff

heel that part being covered was left vulnerable Likewise since the thigh of Duryodhana was covered Gandhari could not see that part, so it remained vulnerable.

3. There was a dual fight (Bhima-Duryodhana and Paris-Achilles) at both the places.

4. The mystery of 'Vulnerable-spot' in India and Greece was pointed by a third person to his favourite hero, in course of the fight only.

5. This third person was a divine being, *i. e.*, Apollo, and Krsna.

6. Both these gods have many similar attributes.[1]

7. At both the places the hero died as a result of injury in some part of the foot. It was heel in the case of Achilles and thigh in the case of Duryodhana.

On the basis of these striking similarities, the theory of the independent creation of the above legend cannot be accepted. At the same time, as discussed in the preceding pages, the death in some part of the foot was a more popular motif in Greece, than India. Duryodhana's death on 'Vulnerable-spot' is also a very late account in Indian literature. Thus, the theme might have been imported from Greek literature through the Indo-Greeks, who were absorbed in Indian population.

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1. Like Krsna, Apollo is the pastoral Gopala (herdsmen), who led the herds of Admetus, surnamed Nomios by the Greeks (Moor : Hindu *Pantheon*, p. 124). Krsna's association with the Gopis and flute is similar to Apollo's connection with Muses. In some Greek vase paintings, Apollo may be seen as looking after herds and playing on a flute. The vanquishing of snake Kaliya by Krsna is similar to Apollo's victory over snake-monster Python. The demoness Putana, which was killed by Lord Krsna also seems to be a snake-dragoness. "The Greek Python and Indian Putana are perhaps derived from a root from which is derived Puti which means 'rotting' ; it has cognates in other languages too. Thus the Zend has the root *pu, puiti* ; Greek *putho* ; Latin *pus, puteo* ; Lithuanian, *puti* ; Gothic, *fuls* ; Germanic, *Faul* ; English, *foul*" (S. Bhattacharji ; *Indian Theogony*, p. 304). For Krsna and Apollo as solar heroes see, *Ibid*. pp. 301-313

DEATH OF KAMSA

The detailed account of the popular story of the slaughter of king Kamsa at the hands of Lord Krsna appears first in the *Harivamsa*, which may be condensed as follows :—

Kamsa, the king of Mathura was warned by the sage Narada, that the gods had planned his death at the hands of the eighth son of his sister Devaki To obviate this danger Kamsa kept Devaki confined to her palace, and the first six children that she bore were put to death by dashing them against a stone. Devaki conceived again, but this seventh child, Balarama, was miraculously withdrawn from her womb and transferred to that of Rohini, Vasudeva's youngest wife. The eighth child Krsna was born at midnight. Vasudeva escaped with this child from Mathura and reached the homestead of Nanda, whose wife Yasoda had, at the same time been delivered of a female child. Vasudeva secretly changed the infants, placing the female child by the side of his wife Devaki. When Kamsa was informed about the birth of a daughter, he came to Devaki and asked about the child. The cruel Kamsa tried to kill the babe on the stone. But this time, instead of falling to the ground, the child rose up in the sky and took the form of a celestial damsel. She declared that she would take her revenge by drinking the hot blood of Kamsa after tearing his body, at the time when he would be dragged by his enemy. Hearing these words of the marvellous girl, Kamsa was now sorry for the wanton action of massacring innocent children and asked Devaki to pardon him.[1]

The prophecy of Narada came to be true. Kamsa was dragged by the hair in his own arena at Mathura and met his death at the hands of Krsna.[2]

This story is repeated in the *Bhagavata Purana* with minor variations. Here the prophecy of Kamsa's violent end was not made by any visible person but by a heavenly voice, while he was driving a chariot with his sister Devaki. Vasudeva and Devaki were kept in prison and Kamsa started killing their children as soon as they were born. The seventh child was miraculously withdrawn from the womb of his mother and transferred to that of Rohini.

The gods intervened to preserve the life of the eighth child Krsna. The guards of the prison were overpowered by sleep, and bolts and barriers were removed. Vasudeva's chains fell off and the infant was secretly carried by him to the house of Nanda across the river Yamuna, the water of which miraculously receded so that he walked over on dry land with his sacred burden. Vasudeva came back with the female child of Yasoda, while the *gopa*, Nanda and his wife became the foster-parents of Krsna.

1 *H V* n 46-48
2 [illegible]

When Kamsa tried to kil the female child she assuming the form of a celestial dam el in the sky declared tha there was no sense in killing her because he natal ch ld had already taken birth at another place. She further asked Kamsa to stop the unnecessary slaughter of guiltless children.

Upon this Kamsa was struck by remorse and freed his sister and brother-in-law. Next day, however, his wicked ministers advised a general massacre of innocent children and the Brahmanas, in order to avoid fulfilment of the prophecy. Taking his ministers' counsel, he ordered the slaughter of Brahmanas, though not of innocent babies.[1]

Kamsa's attempts to kill Krsna were frustrated and he met his doom as prophesied [2] The *Bhagavata Purana* further adds the information that from the infernal regions Krsna brought back his brothers, whom Kamsa had killed. These having tasted the milk of their mother ascended to heaven.[3]

The parallel of the above legend in Greek mythology is connected with the birth of Zeus. The two main sources, which give the full story are the *Theogony* of Hesiod (Ca. 700 B. C.), and *Bibliotheca* of Apollodorus (Ca. 100 B.C.). The version of Apollodorus is as follows :—

Kronos married his sister Rhea. It was predicted by his mother Gaia or Earth, and by his dying father Ouranos, that one of Kronos's own sons would dethrone him. In order to prevent the fulfilment of prophecy Kronos began to swallow his offsprings at birth. He swallowed first Hestia, then Demeter and Hera and after them Hades and Poseidon. Enraged at this Rhea repaired to Crete to protect her sixth child Zeus, and there brought him up in the cave of Dicte. She gave him to the Curetes and to the nymphs Adrastia and Ida, daughters of Melisseus, to nurse. So these nymphs fed the child on the milk of Amalthea ; and the Curetes in arms guarded the babe in the cave, clashing their spears on their shields in order that Kronos might not hear the child's voice. In order to save the child Zeus from Kronos, a trick was played by Rhea. She gave her husband a stone in swaddling clothes to swallow, as if it were the new born child.[4]

When Zeus was full grown, he took Metis, daughter of Ocean, to help him, and she gave Kronos a drug to swallow which forced him to disgorge first the stone and then the children whom he had swallowed. A war was waged between the gods (Zeus and his siblings) and the Titans (Kronos

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1 *B P* X 1-4
2 *Ibid* 44

and others of his generation) Kronos was eventually defeated and consigned to Tartaros along with those who had supported him [1]

The story presents the following marked similarities to the Indian narrative.

1. Like Kamsa, the death of Kronos was also prophesied.
2. The five children of Rhea were swallowed by Kronos. It is similar to the slaughter of the six children of Devaki.
3. Like Krsna, Zeus was also abandoned and taken to another place for safety.
4. Both in India and Greece, a trick is said to have been played by substituting the fatal-child. Krsna was substituted by a female child, while Rhea wrapped up a stone in swaddling clothes in place of the child.
5. The prophecy came to be true, in spite of all the precautions taken by Kamsa and Kronos.
6. The fatal-child in both the cases was a near relative of the victim. Krsna was the son of Kamsa's sister, while Zeus was Kronos's own son.
7. Zeus revived his brothers. In the *Bhagavata Purana* version Krsna too brought back his brothers to life.

Slaughter of the Innocents

The 'Slaughter of the Innocents', in order to destroy one predicted to become an usurper or killer, is a well-known motif of many ancient legends and modern folk-tales (M 375). In the *Old Testament*, we have the legend of Moses, who escaped a typical "Slaughter of the Innocents" by his mother's strategem.[2] According to the *New Testament*, "when the Magi came to Jerusalem seeking the child destined to become king of the Jews, Herod the king was naturally much interested and asked them to let him know when they had

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1. *Ibid*., I, 2, 1. The earliest source of Hesiod (*Theog*., 453-493) also gives nearly the same version. According to Hesiod, Rhea gave birth to Zeus in Crete, and the infant god was hidden in a cave of Mount Aegeum (*Theog*., 468-480). As to the disgorging of his offsprings by Kronos, (*Theog*., 493 sqq.) nothing is said about the agency of Metis in administering an emetic, but Hesiod attributes the strategem to Earth (Gaia).
2 *Exodus* i & ii.

found the infant. Since they did not do so Herod determined to remove this threat to his sovereignty ordered slain all the children that were in Bethlehem and in all the coasts thereof from two years old and under according to the time which he had diligently enquired of the wise men." Warned in a dream Joseph "took the young child and his mother by night, and departed into Egypt," and stayed there until the death of Herod."[1] "In a Mohamaden legend, the story of Abraham begins with a slaughter of 70,000 male infants to prevent the fulfilment of a prophecy, that a boy would be born to rise against Nimrod, the king of Babylon, and would break all the idols. Hence, Abraham was born in a cave outside the town and on the tenth day was abandoned. But the angel Gabriel put the baby's finger into his mouth, milk flowed from the finger and when the sorrowing mother returned to the cave on the twentieth day, she found a sturdy youth already praising god, who created heaven and earth. The iconoclast stories are many and elaborate, culminating with Nimrod's order to cast Abraham first into prison, later into a fiery furnace. He was fed by Gabriel for one year in prison and drank from the spring which God caused to gush from the walls. He was catapulted into the fire which none could approach and live, but his faith in God caused the fire to cool and it became a rose garden. Whereupon all the people believed in the God of Abraham from that moment on."[2]

In a folk-tale from Punjab, a king wanted to kill a newly born female child, who was prophesied to be the cause of his death. He ordered a general massacre of all newly born female infants. A woman, who was nurturing the fatal-child, put it in a box and set the same adrift in a river. The box was swallowed by a fish. Then a fisherman, who had captured and cut the fish, found the child safe inside the box. The child was nurtured by him and the prophecy was fulfilled, in spite of all the attempts of the king to avoid the danger.[3] The Zulus of Africa, narrate a story in which all male children were killed for fear of the prophecy that they would overcome their parents.[4] In a folk-tale of the American Indian groups of the North Pacific Coast, the Plateau, and the Plains, a jealous uncle tried to kill all his nephews as soon as they were born. The sex of one nephew was concealed by his mother, and the boy child was brought up as a girl. When the boy became adult, his uncle discovered the deception and tried to kill him. But like Krsna, his nephew made all the attempts of his uncle unsuccessful, and eventually killed him.[5]

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1. *Mathew*, ii, 16-18.
2. *D.F.M.L.*, p. 5.
3. *Punjab Ki Lok Kathayen*, (Atma Ram Publication Series of Folk-tales), pp. 12-18
4. *D.F.M.L.* p. 109.
5. *Ibid* p 667

Herod s Slaughter of the Innocents is commemorated in England, every year in a celebration on twenty-eighth December, which is named as 'Childermas'. The day is considered unlucky. Any undertaking begun on this day is doomed to fail. In Ireland, its local name is Cross Day, and there are many legends emphasizing the day's unpropotiousness. At various places in British Isles it was the custom among the parents to whip their children before the children got out of bed, that they might remember better the significance of the day[1].

Death Prophesied

Associated, with the 'Slaughter of the Innocents' is the motif of 'Death-Prophesied' (M. 341 ff) in the legends of Kamsa and Kronos. We find in these legends that the innocent children were slaughtered, in order to detect the fatal-child, but the fatal-child (Krsna, Zeus) was always escaped and fulfilled the prophecy of killing his enemy. In the legends of 'Death-Prophesied' it was not always necessary to slaughter all innocent children for detecting the fatal-child. This was done only, when the whereabouts of the fatal-child was not known. But when it was not so, there was no sense in general destruction. In that case fatal-children were generally exposed in infancy. For example in the story of Oedipus in Greek mythology, it was foretold by the oracle of Delphi that Oedipus would kill his father. He was disposed of, raised by a shephard and later by a queen of Corinth, eventually returned to Thebes, and unknowingly killed his father.[2]

Likewise, in a legend from Persia, the serpent king Zohak dreamt that Jamshid's grandson Feridun would someday overcome him, and on the basis of this ordered that the world be scoured for Feridun. Feridun's mother first placed him in the care of a wondrous cow, Purmaieh, which suckled the infant. Fearing that Zohak would find this hiding place, she next put him under the charge of a shepherd on the mount Elbruz. When Feridun grew to manhood, he set out to overcome his monstrous enemy. In a combat between Feridun and Zohak the latter was overpowered by the former. Feridun actually did not kill his enemy. He chained him to a rock on mount Demawend, and Zohak eventually died of exposure.[3] In another legend of Persia, Astyages, the king of Medea, dreamt that his daughter would give birth to a son, who would kill him. Astyages exposed his grand-son Cyrus at birth.

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1. *Ibid.*, p. 218.
2. Apollodorus : III, 5-7 ; Pausanias : IX, 5, 2 ; Hyginus : *Fabula*, 66.
3. Quoted by Stig. Wikander from Firdausi's *Shahnameh* (976 A. D.) in his work *Hethitiska myter hos Greker och Perser*, pp. 35-36. Despite its relatively recent date, the *Shahnameh* has long been taken to contain ancient popular traditions not encountered elsewhere in Iranian literature

Cyrus was found and cared for by a herdsman (or a b tch) and at the appointed t me killed his grand father [1]

In an ancient legend of Ireland, it was prophesied about Lug that he would kill his grand-father. He did kill his grand-father Balor at the battle of Mage Tured.[2] Deirdre, who because of her beauty, was destined to cause the death of heroes, was secluded in a forest hide-out under the care of women and became the most unwilling cause of the treacherous fight in which were slain the three sons of Usnech, the sons of Fergus, and great numbers of the Red Branch warriors of Ireland.[3]

It is to be noted that usually fatal-children kill some near relative. Krsna killed his maternal uncle, while Zeus put to death his own father. It is prophesied about the fatal-children, either before birth or at the hour of birth, that they would kill grand-parent, parent, uncle, or other near relative, or some king. These children were abandoned in order to falsify the prophecy, but were always saved, grew up unknown, beautiful, strong, brave and fulfilled the prophecy.

A somewhat similar theme is carried in the story of the king Pariksita's death in the *Mahabharata*. About Pariksita it was prophesied by the sage, Srngi, that the king would be bitten by the serpent Taksaka, within seven days. Though the king took every precaution by building an unapproachable palace, heavily guarded for preventing the enterance of serpent Taksaka, yet he could not avoid his death and Taksaka's trick succeeded in causing the death of Pariksita.[4] Here instead of a fatal-child, we have a fatal-snake.

In the German folk-tale entitled Little Briar Rose by Grimm (No. 50), a king after a long period was blessed with a beautiful daughter. In joy and gratitude, the king gave a splendid feast and invited everybody in his realm, including the supernatural women of his region. They were thirteen, but the king invited only twelve, because he had only twelve golden plates. These women bestowed such gifts as beauty, goodness and wealth etc., on the child Suddenly came the uninvited thirteenth and she in her wrath prophesied that in the fifteenth year the princess would prick her finger on a spindle and die. All came about as prophesied in spite of the king's precaution in having every spindle in the country, burnt. On her fifteenth birthday, the young princess happened into a tower room where sat an old woman spinning, and in curiosity, she picked up the spindle pricked her finger and died. In this story neither we have any human fatal-child, nor any other type of living being, but we have an inanimate fatal-object.

1 *D.F M.L* p 370
2 *Ibid*

The Death prophesied is a motif (M 341 ff) of a large number of European and Asian folk tales. Every extreme precaution is always taken to prevent the fulfilment of prophecy (The fatal-child is exposed, innocent children are slaughtered, every spindle in the kingdom is destroyed and a special palace is built to check the entrance of any outsider etc.), but the "Death-Prophesied" comes inevitably in the end.[1]

DEATH OF THE PANDAVAS

When the great war of the *Mahabharata* was over and the heroes of the Vrsni and the Andhaka races were also slain, Yudhisthira set his heart on leaving the world. His brothers also formed the same resolution. Yudhisthira, casting off his ornaments, wore barks of trees. Similarly, Bhima, Arjuna, Nakula, Sahadeva, and Draupadi clad themselves in barks of trees. The five brothers, with Draupadi forming the sixth, and a dog forming the seventh, set out on their journey. After passing through the sea of red water, salt sea, and the submerged city of Dwarika, they proceeded to the North. There they beheld Himalaya, the great mountain. After crossing the Himalaya they beheld a vast desert of sand. Then they saw the mountain Meru. On mount Meru one by one Draupadi and the brothers fell by the way until only Yudhisthira and his hound were left. Indra came to Yudhisthira on a car, and asked him to ascend, but the son of Prtha refused because his dog was denied entry. As he turned his back on the golden gates he was recalled by Indra who commended him on his fidelity to the animal. The dog was in fact none other than Dharma, *i.e.*, God of justice.[2]

The death of a hero on a mountain may be seen in the legends of many countries. The Hebrew prophet Moses died on a mountain (*Deuteronomy*, 34). In Europe, similar legends of death on a mountain are told of such worthies as Merlin, Fionn, Bruce, King Marko, Holger the Dane, and Kaiser Friedrich Barbarossa of Prussia.[3]

Among the ancient Norsemen, it was a custom to bury their dead on hills.[4] In the Eddas the expression "to die into the hill" is used for burial in barrows.[5] The Commanches and Arapahos Indians of North America

1. *D.F.M.L.*, p. 302.
2. *Mbh* XVII 1 3
3. T H Gaster *Myth Legend and Custom in the Old Testament* p

likewise lay their dead to rest on mountains [1] as do also the Caribs and Patagonians of South America.[2]

The custom of burying dead bodies on mountains seems to be based on the widely prevalent belief, that at death men ascend a mountain, to be in converse with the gods.[3] An ancient Mesopatamian eupherism for sudden or violent death was "to reach one's mountain", [4] while among the inhabitants of the D'Entrecasteaux group of New Guinea it is held to this day that the dead climb the spirit-mountain, Bwebeso.[5] In Tahiti, the abode of the departed is said to be on a mountain on the western side of Riautua,[6] and in Madagascar they go to a mountain in the North.[7] Chinese folk-lore locates the realm of the dead on the Kuen-lun hills.[8] In Western Java, they ascend to the summit of Gunung Danka.[9] Similar ideas are found in the Shortland Islands[10] and among the Dayaks of Borneo.[11] A common Slavonic notion is that they go up a glass hill,[12] while in the Scottish Highlands, the hills are said to be lit by a mysterious fire whenever a great man dies.[13]

RURU AND PRAMADVARA

Viswavasu (king of Gandharvas) had intimacy with Menaka. She bore a female child from him, which she abandoned near the bank of a river. The child was found by a *Rsi*, living nearby, who brought her up with great care. The child grew up and became a very beautiful girl. A king named Ruru visited the *Rsi*'s abode. He, being attracted by the girl fell in love with her. The girl, named Pramadvara was married to Ruru and both lived happily for some time. Then came an evil day, when Pramadvara died of

1. H. R. Schoolcraft : *Indian Tribes of the United States*, ii, p. 133.
2. W. H. Brett : *Indian Tribes of Guina*, p. 125.
3. J. A. MacCulloch : *E.R.E.*, VIII, 864 ; T. H. Gaster, in the *Jewish Guardian* (London) Dec., 23, 1930.
4. F. Thureau-Dangin : *Une relation de la huitieme campagne de Sargon* (1912), 150.
5. G. Brown : *Melanesians and Polynesians*, 399 f.
6. W. Ellis : *Polynesian Researches*, i, 331, 516.
7. W. Ellis : *History of Madagaskar*, i., 429 f.
8. J. J. de Groot : *The Religious Systems of China*, p. 175.
9. Rigg., in *Journal of the Indian Archipelago*, IV, 119.
10. *Folk-Lore*, XVI (1905), p. 115.
11. H. St. John ; *Life in the Forests of the Far East* (1860), i, 172, 278 C. Hose and W. Mcdougall ; *The Pagan Tribes of Borneo*, ii, 10.
12. K. Schwenck : *Die Mythologie der Slawen*, 263 ; W.R.S. Ralston . *Songs of the Russian People* 109 f
13. R C *Folk Lore*, VIII (1897), p 208

snake bite Sorely afflicted Ruru retired into a deep wood and prayed for the return of his beloved. A messanger from heaven asked him not to be sad, because, one whose days have run out, can never come back to life. The great gods, however would agree to restore her to life, if Ruru resigned half of his own life for his wife. The king did the same.[1]

In an analogue in Greek mythology, Admetus, the king of Pheres in Thessaley, discovered that he had only a short allotted span of life, but secured the promise, that a longer life would be granted, if he could find someone to die in his stead. No one came forward as the desired substitute, neither servants, nor comrades and not even his own aged parents. Finally, his wife Alcestics offered herself for the sacrifice. At the appointed hour she died. But Hercules fought with Hades and brought her back to Admetus. Some say that Persephone sent her up again.[2]

'Death postponed by substitution', if a willing substitute can be found is a known motif of many folk-tales (D 1885.2 ; T211.1.1). A folk-tale fairly well-known in Europe is about a man, who like Ruru resuscitated his dead wife by prayer, agreed to give half (or twenty years) of his own remaining time in exchange (Type 612, Motif E 165). In a popular ballad of Trebisond, a young man named Jannis, the only son of his parents, was about to be married when Charon came to fetch him. He supplicated St. George, who obtained for him the concession, that his life may be spared, in case his father gave him half the period of life still remaining to him. His father refused, and in the same way his mother. At last, his betrothed gave him half her allotted period of life, and the marriage took place.[3]

Such tales are sometimes told in connection with real historical personages also. "Once when Phillip II of Spain had fallen ill and seemed like to die, his fourth wife, Anne of Austria, "in her distress, implored the Almighty to spare a life so important to the welfare of the kingdom and of the church, and instead of it to accept the sacrifice of her own. Heaven, says the chronicler, as the result showed, listened to her prayer. The king recovered ; and the queen fell ill of a disorder which in a few days terminated fatally". So they laid the dead queen to her last rest, with the kings of Spain, in the gloomy pile of the Escurial among the wild and barren mountains of Castile."[4]

1. *Mbh*, I, 8-9, Crit. Ed.
2. Apollodorus : I, 9. This pathetic story is immortalized by Euripides in his noble tragedy *Alecestic*, happily still extant.
3. Bernhard Schmidt : *Griechische Maerchen*, p. 37.
4. Quoted by Frazer from W. H. Prescott's *History of the Reign of Phillip, the Second* (Book VI, Chap. 2) in his English translation of Apollodorus's *Bibliotheca* Vol I p 93

Another example comes from Indian History Emperor Babar's son Humayun fell seriously ill The king prayed the gods for the recovery of his son and instead of it to sacrifice his own life It so happened that his son started improving, and Babar fell ill. At last, when Humayun was fully recovered, the father breathed his last.

It is to be noted that in all these tales and legends the substitute is some close relative, usually the husband or wife. The story of Puru where the son took his father's old age[1] and sacrificed his youth also bears the same idea of substitution as seen in the above legends.

DEATH OF DUHSASANA

The slaughter of Duhsasana by mighty Bhimasena in the battlefield of Kuruksetra, is referred to in the *Karnaparva* of the *Mahabharata*. Bhima killed Duhsasana and drank his hot blood as he had sworn to avenge Draupadi's humiliation. For this barbaric act Bhima was abhorred and was called *Raksasa*.[2]

Similar idea of drinking blood occurs in Krsna-Kamsa story of the *Harivamsa*, where it is stated that the female child thrown by Kamsa, rose up in the sky, and taking the form of a celestial damsel, declared, that she would take her revenge by drinking the blood of Kamsa after tearing his body, at the time, when he would be dragged by his enemy.[3]

With these stories of cannibalism we may compare the legend of Tydeus in Greek mythology. Apollodorus writes that Melanippus, the remaining one of the sons of Astacus, wounded Tydeus in the belly. As he lay half dead, Athena brought a medicine which she had begged of Zeus, and by which she intended to make him immortal. But, Amphiaraus hated Tydeus for thwarting him by persuading the Argives to march to Thebes ; so when he perceived the intention of the goddess, he cut off the head of Melanippus and gave it to Tydeus, who, wounded though he was, had killed him. Tydeus split open the head and gulped up the brains. When Athena saw that, in disgust she grudged and witheld the intended benefit.[4]

The cannibalistic practice of drinking blood or eating some part of the body of the slain foe was prevalent as an actual custom among some warring tribes. Ancient Scythians regularly decapitated their enemies in battlefield and drank the blood of the first man they slew.[5]

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1. *Mbh.*, I, 79.
2. *Mbh.*, VIII, 61, Crit. Ed.
3. *H. V.*, II, 48, 29-35.
4. Apollodorus ; III, 6, 8.
5 Herodotus IV 64

Among the Indian aborginal tribes, we may mention the Lusheis of Assam, who used to taste the liver and lick from the spearhead, the blood of the first victim slain in war.[1] Portman records the practice of Andamanese homicides, who drank of the blood and ate of the raw fat of the victim and of the flesh of his breast, the latter apparently cooked.[2] In the North-West, the Kafirs used to eat a piece of the heart and drink some of the blood of the enemies they killed.[3]

The Italones of the Philippine Islands drank the blood of their slain enemies, and ate part of the back of their heads and of their entrails to acquire their courage. For the same reason the Efugaos, another tribe of the Philippines, sucked the brains of their foes.[4] The warriors of the Theddora and Ngarigo tribes of South-Eastern Australia used to eat the hands and feet of their slain enemies, believing that in this way they acquired some of the qualities and courage of the dead.[5] The Tolalaki, notorious head hunters of Central Celebes, used to drink the blood and eat the brains of their slain enemies in order to acquire bravery.[6] "Among the mountain tribes of South-Eastern Africa, there were ceremonies, by which the youths were formed into guilds or lodges, and among the rites of initiation there was one, which was intended to infuse courage, intelligence, and other qualities into the novices. Whenever an enemy who had behaved with conspicuous bravery was killed, his liver, which was considered the seat of valour; his ears, which were supposed to be the seat of intelligence; the skin of his forehead, which was regarded as the seat of perseverance; his testicles, which were held to be the seat of strength; and other members, which were viewed as the seat of other virtues, were cut from his body and baked to cinders. The ashes were carefully kept in the horn of a bull, and, during the ceremonies observed at circumcision, were mixed with other ingredients into a kind of paste, which was administered by the tribal priest to the youths. By this means the strength, valour, intelligence, and other virtues of the slain were believed to be imparted to the eaters".[7]

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1. Lewin : *Wild Races of South Eastern India*, p. 269.
2. Portman : *Relations with the Andamanese*, I, pp. 31, 115.
3. Leitner ; *Dardistan in* 1866, 86 *and* 93, pp. 14, 53, 61.
4. Frazer : *Golden Bough* (Abridged) p 653
5. *Ibid*
6. *Ibid*

The legends of the brutality of Bhima to Duhsasana and Tydeus to Melanippus, may contain a reminiscence of a similar custom as cited above among some primitive people. The intention in all these cases, was certainly to transfer to the slayer, the soul-matter or life—matter of the slain, just as the soul-matter of so many kings had been transferred to their successors by their murders. The savage people commonly believed that by eating the flesh or drinking the blood of the slain, they acquired not only the physical, but even the moral and intellec ual qualities which were characteristics of that man. This doctrine forms part of the widely ramified system of sympathetic or homoeopathic magic.[1]

RIDDLES OF YAKSA

In the *Vanaparva* of the *Mahabharata*, there occurs a legend in which an antelope roaming through the forest happens to catch a Brahman's fire-sticks with her antlers, and hurries away. The Brahmana, who requires the sticks for the sacrifice, reque-ts the Pandavas to get them for him, and they pursue the animal in full chase, but cannot come up with it and finally the animal vanishes from sight. Wearied by the footless chase and tortured by thirst, they look around for water. Nakula climbs a tree, and sees a lake at a distance. At the request of Yudhisthira, he goes thither, to fetch water, in the quivers He comes to a pretty lake, with beautiful, clear water, surrounded by cranes. However, just as he is about to drink, an invisible spirit Yaksa speaks from the air : "Do no violence, O friend, this is my property ; first answer my questions, then drink and take water!" But Nakula gives no heed to these words. He drinks and sinks lifeless to the ground. As he is so long away, Sahadeva goes to seek him, but he meets with the same fate. Yudhisthira now sends Arjuna, who fares no better, and finally Bhima, who vainly endeavours to fight with the invisible Yaksa. He too drinks from the lake, and falls lifeless to the ground. Yudhisthira at last goes himself to see what has become of his brothers. Horror-stricken, he sees them all lying dead, and begins to lament and complain. Now when he approaches the lake, he too hears the voice of Yaksa warning him not to drink before he has answered his questions, and then there follows a most interesting play of riddles and their answers, in which, with the exception of a few riddles in the style of the ancient Vedic *brahmodyas*, almost the whole of Indian ethics is recited. The Yaksa was so pleased with Yudhisthira's answers that he agreed to call one of his brothers back to life. Yudhisthira is to choose which of his four brothers shall be revived He Nakula on the grounds that his father had two wives and that it is only right and fair that a son of the d wife Madri be alive too

This answer pleases the Yaksa so immensely that he calls all the brothers to life again.[1]

The following traits are to be noted in the above legend :—

1. Yudhisthira sent his brothers to look for water, but no one returned
2. His brothers were killed by a Yaksa, the guardian of the lake.
3. The water of the lake could not be drunk without fulfilling a condition.
4. The condition was the solution of some riddles. The failure in solving them resulted in the death of a person.

A striking parallel to our legend of Yaksa and Yudhisthira is a Jataka tale[2] which runs as follows :—

The Bodhisattva was the eldest of three brothers, who were the sons of Brahmadatta, the king of Benaras. The mother of the two elders was dead, and the mother of the youngest plotted to secure the succession for her son. The two elders, by their father's counsel, withdrew from the city. The youngest also joined them, being unwilling to be left behind. In the course of their wanderings, they came into the Himalayas. While resting one day, the Bodhisattva sent the youngest, down to a pool, near at hand for water. That pool was delivered to some water-spirit by Vessavana, who said to him : "With the exception of such as knows what is truly godlike, all that go down into this pool are yours to devour. Over those that do not enter the waters, you have no power". And thenceforth the water-spirit used to ask all who went down into the water what was truly godlike, devouring every one who did not know. He put the question to prince Sun, the Bodhisattava's youngest brother, who replied ; "The sun and moon". "You do not know", said the monster and pulled him down into the depths of the water. Prince Moon, the other brother, being sent after the first, made an equally foolish answer : "The four quarters of heaven", and is likewise imprisoned in the water-spirit's abode. The Bodhisattva himself then suspecting the truth, girt with his sword and armed with his bow, tracked his brother's foot-step to the water and waited beside the pool. Finding that he did not enter it, the demon appeared in the shape of a forester to the Bodhisattva and enquired why he did not bathe. The Bodhisattva recognized him and charged him with seizing his brothers. The demon explained, that he had done so because they did not know what was godlike. Subsequently Bodhisattva declared that they only are godlike who shrink from sin, the whitesouled tranquil votaries of god. The demon pleased with this reply

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1. *Mbh.*, III, 296-297, Crit. Ed.
2. Jataka No 24 *Aj Jataka*

became ready to give back one of his brothers, and the Bodhisattva chose the youngest. When taken to task for this choice by the ogre, he justified it on the ground, that it was on this boy's account, that they had sought refuge in the forest and that, not a soul would believe if he were to give out, that the child had been devoured by a man. The water-spirit admitted his wisdom, and in token of his pleasure and approval, he brought forth the two brothers and gave them both to the Bodhisattva.

This theme of the guardian of a lake or pool, *i.e.*, the water-spirit killing human-beings, is also found in the Golden Legend of Jacob. The legend relates, that a great swamp or pool, near the town of Silena in Libya was the lurking place of a dragon. When it approached the city walls its pestiferous breath poisoned everyone. Rather than to suffer these visits the citizens gave two sheeps everyday to appease it. After a while their flocks began to fail; and to meet the deficiency it was determined to offer for the future one sheep and a human-being. Almost all had been thus sacrified. When the lot fell upon the king's only daughter, her afflicted father offered his treasures of gold and silver, and half of his kingdom to purchase her exemption from so terrible a death but in vain. Then the king seeing no escape, caused the maiden to be clad in royal garments and at last kissing her, he sobbed. Now it so happened, that blessed George was passing by at that very time and seeing her weeping, he stopped and asked the reason. After knowing the fact he consoled the maiden and offered himself. While they were talking the dragon approached and lifted his head above the water. The maiden trembling cried, "Fly Sir, fly quickly !". But George mounted his horse and fortifying himself with the sign of the cross boldly advanced to meet the monster. He pierced the monster with a mighty wound and threw it to the ground.[1]

Looking for Water

'Looking for water' as seen in the case of the *Mahabharata* and Jataka story is a motif of widespread occurrence in legends and folk-tales. Another story of this motif in the *Mahabharata*, says that a Brahamana named Yavakri was deprived of his water-pot and roamed in vain, in search for water, until he was killed by a demon.[2]

In the *Kathasaritsagara*, this motif appears four times.[3] In one of these stories[4] the Brahamana Chandrasvamin, impoverished by famine, undertook to bring his two children to his father-in-law's house. They reached a wilder-

1 Hartland : *Legend of Perseus*, III, p. 38-40.
2 *Mbh* III 137
3 II 10, IX 56 IX 54 and IX 52.

ness where he left the two childr n exhausted by thirst to look for water He was captured by the Bhila ch of S mhadam htra to be sacrificed to Durga But by the favour of the sun-god all turned out well.[1]

The Soul in the Reflection of Water

The search for the water took the lives of the brothers of Yudhisthira and Bodhisattva. It is to be noted that in these legends the spirit residing in the water was responsible for killing the person, who stepped into it. The existence of such water-spirits is current even in the actual belief in different lands.

Peg Powler, Nanny Powler, Peg O'Nell and Jenny Green Teeth are the spirits that haunt various rivers and pools in Northern England. They kill the persons descending in the water.[2] The Indians of Guina firmily believe in the reality of certain mermaids or 'Water-Mamas', as they are called in Dutch, Creole ; whoever casts his eyes on them is seized with madness, jumps into the deep water and never returns[3]. In Saddle Island of Melanesia, there is a pool into which if anyone looks he dies ; the malignant spirit takes hold upon his life by means of his reflection on the water.[4] The Zulus will never look into a dark pool because they think, there is a beast in it which will take away their reflections, so that they die.[5] The Basutos who regard crocodile as a water-spirit believe that it kills a man by dragging his reflection under water.[6]

Both in ancient India[7] and ancient Greece[8] it was a maxim of not looking one's own reflection in water, and the Greeks regarded it as an omen of death if a man dreamt of seeing himself so reflected. They feared that the water-spirits would drag the person's reflection or soul under water, leaving him soulless to perish.

1. For more such stories see, J.J. Meyer ; *Hindu Tales*, pp. 24, 33, 42, 68 ; Hertel : *Indische Maerchen*, p. 91 ; Parker : *Village Folk-Tales of Ceylon*, I, 81, 96 ; Frere ; *Old Deccan Days*, pp. 18, 59, 198 ; Julg : *Mongolische Maerchen*, p. 165 ; Julg ; *Kalmukische Maerchen*, p. 32.
2. Hartland ; *Legend of Perseus*, Vol. III, p. 83.
3. *Ibid*.
4. R. H. Codrington : *The Melanesians*, p. 186.
5. H. Callaway : *Nursery Tales, Traditions and Histories of the Zulus*, p. 342.
6. T. Lindsay Fairclough ; "Notes on the Basuto", *Journal of the African Society*, No. 14 (January 1905), p. 201.
7. *Manusmrti*, iv, 38 p. 135, G. Buhler's translation, *S. B. E.*, Vol. XXV.
8 *Fragmenta Philosophorum Grae* ed. F G A. Mullach i 510 , Artemidorus *Onirocritica*, ii 7

We find in the majority of the above instances that the water spirit actually catches the reflection of a person in the water resulting in his death. Sir James Frazer gives numerous evidences of the belief current among the primitive people, in which the soul of a person is considered to be located in his shadow or reflection in the water and mirror.[1] On the basis of the wide popularity of this belief we may say, that the similar idea of reflection lies behind the legend of Yaksa-Yudhisthira and many others of this type.

This act of killing a person by dragging his reflction is based on the principle of Homoeopathic Magic or the Law of Similarity.[2] "The most familiar application of the principle, that like produces like, is the attempt which has been made by many peoples in many ages to injure or destroy an enemy by injuring or destroying an image of him, in the belief that, just as the image suffers, so does the man, and that when it perishes he must die. For thousands of years ago it was known to the sorcerers of ancient India, Babylon, and Egypt, as well as of Greece and Rome, and at this day it is still resorted to by cunning and malignant savages in Australia, Africa and Scotland."[3] If the reflection is trampled upon, struck, or stabbed, the man will feel the injury as if it were done to his person ; and if it is detatched from him entirely he will die.

The Riddles

In the riddle theme of the legend we find that Yudhisthira could get back his brothers only after the solution of the riddles. This motif is also present at another place in the *Mahabharata*, where Bhima was caught by a huge snake. The snake would have killed him, if Yudhisthira had not correctly answered the riddles.[4]

Among the riddle stories of Greece, the most popular is that of the riddle of Sphnix. The Sphnix (fabled lion-bird-woman) was sent from Ethopia by the goddess Hera to Thebes to punish that city for the crimes of its king Laius. The Sphnix took her stance on a rock overlooking the city and threw to death every passer by who could not answer the riddle. The riddle was ; "What walks on four legs in the morning, on two at noon, and on three in the evening?" Many were killed by Sphnix for their inability in insolving the riddle. At last came Oedipus, who, answered, "Man, who creeps in infancy on all fours, walks erect on his two legs in the prime of life, and hobbles with a cane for a third leg when an old man". The Sphnix threw herself to death from the rock

1. J. Frazer ; *Taboo and the Perils of the Soul* (*Golden Bough*, Vol. III), pp. 77-100.
2. On types of Magic, see Frazer's *Golden Bough* (abridged), pp. 14-63.
3. *Ibid*., p. 16.
4. *Mbh* III 175-178 Crit Ed.

because Oedipus gave the correct answer As deliverer of the city and the king being dead, Oedipus was presented with the crown and the queen.[1]

Both in Indian and Greek stories we notice that, one could escape death only after the solution of the riddle. The Sphnix story also involves the death of the one, who asked the riddle. The suicide by the disappointed Sphnix, even in a fable, seems to us rather drastic, but the ancients took their, riddles very seriously. In the original type of this Greek story there seems to be a 'Riddle-contest' (H 630) between Sphnix and Oedipus. In such contests, once current among various peoples of the ancient world, the defeated contestants used to loose their lives. As the Sphnix killed those who could not give a correct reply of the riddle, similarly her death can be explained, on account of her defeat by Oedipus in the original type.[2] This contest motif is clearly visible in another Greek legend of the 'Riddle-contest' between two famous seers Calchas and Mopsus, the former being defeated, lost his life.[3] The authority of Plutarch supports the legend of a competition of this type between Theogonis (or Hesiod) and Homer The latter died of vexation at his inability to answer the riddle proposed by Theogonis.[4]

This motif of the 'Riddle-contest' is also present in the *Mahabharata*. A Brahamana named Bandi defeated another Brahamana Kahoda in such a contest. The looser was drowned in the river. In this way Bandi defeated many Brahamanas and all of them were drowned. At last came Astavakra, the son of Kahoda, to take revenge of his father's death. He won the contest and demanded that Bandi should also be drowned like many other defeated contestants of the past.[5]

The fourteenth chapter, of the Book of Judges in the *Old Testament*, records more than the one riddle of Samson. Riddle-strifes are reported between Solomon and Hiram, Solomon and Abdemon, Solomon and the Queen of Sheba, Daniel and Belshazzar's wise man, King Amasis of Egypt and the king of Ethopia, King Lycurgus of Babylon and Nectanebo of Egypt, Alexander the Great and Hindu wise man, and many others.[6]

We see that the contest of riddles was serious enough to involve life and death of both the parties. In such legends men could bet everything, *i. e*, their fortunes, wives, daughters and even their lives on their cleverness of riddle guessing.

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1. Apollod. : III, 6, 7 ; Ovid : *Meta.*, III, 320 ; Hyginus : *Fabula*, 75 Pindar ; *Nemean Odes*, I, 91.
2. *D. F. M.&L.*, p. 942.
3. Apollodorus ; *Epitome*, VIII, 3-4.
4. Quoted by James A Kelso in *E. R. E.*, Vol. x., p. 769.
5. *Mbh* III 132 134 Crit Ed
6. *D F M L* pp 94 -42

Another motif in Oedipus legend, we find that the hand of the queen is promised to a man, who solves the riddle (H 551). In a Norse legend, Thor promises to give his daughter to the dwarf Alvis on condition that the latter answers a long list of perplexing riddles.[1] The solution of the riddle by the suitor for winning a bride, was in actual custom in the Vedic India.[2] The riddles were used on various occasions for different purposes in ancient world The Vedic hymns which abound in riddles reveal their unique use in religious ceremonies and mythological speculations. The hymns of the *Rgveda* I, 164, contain a large number of such riddles. The other famous riddle hymns of the *Rgveda* are of Dirghatamas in the second book. In the later Vedic age it became a common practice to put 'theological problems' (*Brahmodya*) in the form of riddles in contests for intellectual pre-eminence, when kings instituted great sacrifices or Brahamanas were otherwise assembled together.[3] In the Babylonian texts we have the oldest recorded riddles, showing no literary polish. One riddle in a Babylonian text is, 'who becomes pregnant without conceiving ? who becomes fat without eating ?' The answer is 'Clouds'.[4] In Greece, riddle solutions formed a part of wedding festivities. 'Riddle-contests' of Greek and Roman feasts, were later brought to high stages of development,

1. *Ibid.*, p. 40.
2. *E. R. E.*, Vol. X, p. 769.
3. Macdonell : *History of Sanskrit Literature*, pp. 110-11 ; Winternitz : *A History of Indian Literature*, pp. 116-119. The riddles of R.V., I, 164 have been treated in detail by Martin Haug in *Vedische Raetselfragen* (S. Bay A 1875). See, also R. Roth : *Z. D. M. G.* 1892, 46, 759 f. ; E. Windsch ; *Z. D. M. G.* (1894), 48, 353 f. ; H. Stumme ; *Z. D. M. G.* (1910), 64, 485 f. ; V. Henery : *Revue Critique* (1905), p. 403.

   The subject of about one fourth of the Vedic riddles is the Sun. Six or seven deal with clouds, lightning and the production of the rain ; three or four with Agni and his various forms ; about the same number with the year and its divisions and two with the origin of the world. The dawn, heaven, earth, speech and some other subjects which can hardly even be conjectured, are dealt within one or two stanzas respectively. One of the more clearly expressed of these enigmas is the following, which treats of the wheel of the year with its twelve months and three hundred and sixty days :—

   Provided with twelve spokes and undecaying
   The wheel of order soles around the heaven ;
   Within it stand, O Agni, joined in couples ;
   Together seven hundred sons and twenty ;

   (M History of Sanskrit Literature p 111)
4. E R E Vol X p 767

with a master of riddles presiding and awarding the coveted laurel wreath to the winners, and condemning the loosers to drink their wine mixed with salt water. The mythical Herakles is said to have attended such a wedding and joined in the riddle game. In Greece riddles formed a part of the ritual at the festival of Agrionia, sacred to Dionysus.[1]

The folk-tales of all nations account numerous riddle stories.[2] In certain parts of Germany the boy, who fails to solve a riddle is greeted with such expression as: *'Er ist des Henkers'*, *'Muss sich zum Henker scheeren'*, *'Kommt in die Hoelle'*, *'Ist todt.'*[3] Such expressions are the relics from the times, when the unsuccessful competitor actually lost his life.

Sir James Frazer, gives numerous instances of the uses of riddles on different occasions among the various people. For example, in elaborate rain making ceremonies of the Ba-Thonga, a South African Bantu Tribe, naked women dance, leap and sing: "Rain fall"! but if any man should approach the place, the women would beat him, and put riddles to him which he would have to answer in the most filthy language.[4] In many tribes of Central Celebes and East Indies, the riddles are asked with each other at harvest and while the rice crop is maturing.[5] Among the Bolang Mongondo of Celebes, the riddles are prohibited except when there is a corpse in the village. In the Aru Archipelago, the mourners play a sort of riddle telepathy game while the corpse is still uncoffined. In Britain, after a funeral the old men remain in the cemetery, and seated on mallows, propound riddles to each other. At circumcision ceremonies, East African adolescents must interpret pictographic riddles carved on sticks and Central Asian Turkish girls ask riddles of their prospective husbands, who are punished if unable to give the correct answer.[6]

The same spirit which gave birth to the folk-songs and folk-proverbs likewise produced the riddle. The primitive man expressed many mysterious phenomena in the form of riddles. The Greek writers had discussed the relation between *'Aingma'* and *'Grifos'* two common designations for riddles, and the two terms *'Mythos'* and *'Logos'* give a clear indication that Greek enigmas touched mythology. Mythology would naturally come when the

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1. *Ibid*.
2. In the *Motif-Index of Folk-Literature* by Stith Thompson, riddles are classified into many groups from H. 530 to H. 899. 'Samson's affair,' for instance, is in H. 548, 'Riddle-contests' in H. 630 and 'Riddles of the Superlative' under H. 633.
3. E. L. Rochholz: *Alemannisches Kinderlied* (Leipzig 1857).
4. Frazer: *Golden Bough*, Vol. III, p. 154.
5. *Ibid* Vol. VII p 194
6. *Ibid* Vo IX pp 121 122

mystery of a natural phenomenon furnished the puzzle for riddle maker. The riddle hymns of the *Rgveda* contain mythological speculations.[1]

In our present legends of Yaksa-Yudhisthira and Sphnix-Oedipus, a crisis was averted by the solution of riddles. From various instances of the uses of riddles in the tribal practice, in legends, and in folk-tales, it is obvious that solving of riddles was primarily employed at times of crisis or on occasion when the fate of someone or even a whole tribe hung in the balance. Rain making, grain growing, harvesting, circumcision, weddings, funerals, and buryings, all these were critical times. At such a critical time, when even a slight thing may decide the issue, solving a riddle correctly may, by a sort of sympathetic magic, help to solve the big problem, may turn the scales the right way.[2]

4

METAMORPHOSES

THE 'MAGICAL-CONFLICT' OF ALAMBUSA AND IRAVAN.

In the *Bhismaparva* of the *Mahabharata*, there occurs an interesting of the battle between the demon Alambusa and the mighty Iravan. it as narrated by Sanjaya to Dhrtarastra in the epic may be summed ollows :—

> The *Raksasa* Alambusa, accompanied by his heroic warriors, proceeded with the desire of slaying in battle the mighty Iravan. The valiant Iravan too, excited with rage advanced speedily. Beholding his advancement the *Raksasa* began to display his powers of illusion. Alambusa created a number of illusive chargers, which were ridden by terrible *Raksasas* armed with spears and axes. Those two thousand acomplished smiters advancing with rage, were, however soon sent to the regions of Yama. When both the forces perished, both of them, invincible in battle, encountered each other like Vrtra and Vasava. When the *Raksasa* approached Iravan nearer, he (Iravan) with his sword quickly cut off *Raksasa's* bow and also each of his shafts into five fragments. Seeing his bow cut off, the *Raksasa* then rose up into the welkin and confounding with his illusion enraged Iravan. Then Iravan, who was also capable of assuming any form and was difficult to approach, rose up into the welkin, and confounding with his illusion began to cut off the limbs of *Raksasa*. The *Raksasa*, however was reborn, assuming a youthful appearance. Illusion is natural with the *Raksasa*. Their age and form are both dependent on their will. Iravan became inflamed with rage and adopted steps for himself having recourse to illusion. A *Naga* related to Iravan by his mother's side came to him. That *Naga* assumed a huge form like Ananta Sesanaga and with his army of the diverse kinds of *Nagas* covered the *Raksasa*. The *Raksasa* reflected for a moment and then assuming the form of Garuda he devoured all those snakes. When those snakes were devoured through illusion, Iravan became confounded. In that state, the *Raksasa* slew him with his sword.[1]

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[1] *Mbh* VI 86 Cnt. Ed

In the abov lege d t is clea ly m nt oned tha illusion is natural with the *Raksasas* and the r forms depend on the r will Indian mythology abounds the instances of having th s po ver among the *Raksasas* The witch Tadaka could change herself in any form.[1] While fighting with Indra, the *Raksasas* Vrtra fled in the shape of a deer.[2] Marici transformed himself into a deer.[3] For killing deer, two *Raksasas* in the *Ramayana* are said to have taken the form of lions.[4]

In other mythologies also demons are believed to have similar powers. The devils of early and medieval Christianity, Jinn of Arabia, water-horses, and many other monostrous beings of popular belief are very well-known in this respect.[5]

In the story of struggle between Alambusa and the *Nagas* we have a motif of 'Magical-conflict' or 'Transformation-combat' which is usually a struggle between two magicians, each assuming various shapes in order to defeat the enemy. We find, that in the 'Magical-conflict' between Alambusa and the *Nagas,* the conflict continued till Alambusa took the form of Garuda and devoured all the *Nagas.* Here the conflict is very short, but in most versions of this motif in the folk-tales, it becomes long and complicated. The various legends, in which one tries to escape by changing his shape, are also included in this motif.[6]

The legends of 'Magical-conflict' are numerous in Indian mythology. While fighting with Rama, Tadaka changed herself in many shapes (*Kamarupadhara)* and also vanished several times.[7] Ravana, when penetrated into the place of sacrifice, performed by king Marutta, the gods present there assumed the shape of different animals to escape themselves from Ravana's rage. Indra became a peacock ; Dharmaraja, a crow ; Kuvera a chameleon and Varuna a

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1. *Ra.*, I, 26, 19.
2. *Rv.*, V, 29, 4 ; VIII, 93, 14.
3. *Ra.*, III, 42.
4. *Ra.*, VII, 65.
5. *E. R. E.* Vol. VIII, p. 593.
6. For discussion on the motif see, Clouston : *Popular Tales and Fictions,* Vol., I, p. 413 et. seq. ; MacCulouch : *Childhood of Fiction,* pp. 164-166 ; Hartland ; *Legend of Perseus,* Vol. II, pp. 56-57 ; Crooke . "Some Notes on Homeric Folk-lore", *Folk-Lore,* Vol. XIX, 1908, p. 167 ; W. R. Halliday : "The Force of Initiative in Magical-conflict", *Folk-Lore*, Vol. XXI, 1910, p. 147 et. seq ; Chauvin : *Bibliographie des Ouvrages Arabes,* Vol. V, p. 199 ; Keightley ; *Tales and Popular Fictions* p 123
7. *Ra* I 26 19

swan. The other deities also escaped in a like manner.[1] We can also mention here a parable of the *Mahabharata* in which a sage transformed the dog into various shapes to protect him from his more powerful enemies. The tale narrates that a sage had a dog which was very weak and peace-loving. On seeing a leopard, the dog was frightened and asked protection from *Maharsi*. The *Rsi* being pleased with the dog consoled him and changed him into a leopard. After some time a tiger tried to kill the leopard. The dog again came and asked the sage to transform him into a tiger. The sage turned him into a tiger. In the same way the dog was made an elephant, a lion and a hyena successively. The hyena developed the evil intention of killing his own master. The sage came to know it through his knowledge of the yoga and again made him a dog.[2] The theme is here, that a mean would kill his own master.

The similar idea is found in the various legends of the transformation flights in the Greek mythology. In such stories, fugitives transform themselves in order to deceive the pursuer. Thetis is said to have changed herself into fire, water and a beast, but mortal Peleus kept hold of the nymph, till he saw that she had resumed her former shape.[3] Proteus, the old man of the sea in Greek mythology assumed various horrible shapes in order to give the slip to questioner Menelaus.[4] Thetis's father Nereus also underwent many transformations to escape himself from Heracles.[5] Likewise, Achelous changed himself into a bull, but Heracles nevertheless defeated him.[6] It is to be noted that all these Greek stories are told about the water-spirits, which signify the idea of a transformation power residing in the water.

Very similar to Ravana's penetration in Marut's sacrifice, is the legend of Typhon's march to mount Olympus in Greek mythology. When Typhon came rushing towards Olympus, the gods fled in terror to Egypt where they disguised themselves as animals : Zeus becoming a ram ; Apollo, a crow ; Dionysus, a goat ; Hera, a white cow ; Artemis, a cat ; Aphrodite, a fish ; Ares, a boar ; Hermes, an ibis, and so on.[7]

The motif of 'Magical-conflict' dates from very early times. In an ancient Egyptian tale, "The vertiable history of Satnikhamois,' there occurs a

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1. *Ra.*, VII, 8.
2. *Mbh.* XII, 116-117.
3. Apollodorus ; III, 13, 5 ; Pindar ; *Nemean Odes*, IV, 62.
4. *Odyssey*, IV, 354, sqq.
5. Apollod. ; II, 5, 11.
6. *Ibid.*, II, 7, 5.
7. Apollod. : 1, 6, 3 ; Ovid ; *Meta.*, V, 319 sqq. ; Hyginus ; *Fab.*, 152.

long series of transformations closely resembling those occurring in subsequent literature

The tales of 'Magical-Conflict' are widely diffused, both in Europe and the East. In the tale entitled 'Bhavasarman and the Two Witches' of the *Kathasaritsagara* a sorceress named Somada came in the form of a black mare to slay another sorceress Bandhamocini. Bandhamocini for her part, assumed the form of bay mare ; and then they fought with their teeth and heels biting and kicking In the meanwhile the hero Bhavasarman, who was already instructed by the witch Bandhamocini, struck that vile witch Somada a blow with his sword, and she was then slain by Bandhamocini.[2] In another tale of the *Kathasaritsagara* it is narrated that Mandaradeva, wishing to gain victory by his magical power, assumed the shape of a furious elephant. His opponent Naravahandatta too was a magician, and he took the form of a lion. Both then abandoned their animal forms and fought in their natural forms.[3]

In a Greek tale from the island of Syros, a disguised demon promised children to a childless king on condition of his repaying him with the eldest The demon thereupon gave the king an apple, to be eaten, one half by himself and the other half by the queen. Three sons were born. The eldest one was carried off by the demon. After some time he found a way to escape from his master's clutches, accompanied by a princess whom the demon has held captive. During his stay with demon, the prince had learned the art of transforming himself at will ; and on parting for a while from the princess he took lodgings with an old woman. To make money, he changed into a mule, which his hostess offered for sale ; but he charged her to retain the halter. Afterwards he changed into a bath-house, whereof she was to keep the key. By this precaution he was able to return to his own form. Finally, he changed into a pomegranate, which his father plucked ; but the demon by a trick nearly succeeded in getting possession of it. It fell in pieces and the seeds were scattered. The demon then took the shape of a hen; whereupon the hero became a fox and killed the hen, but lost his eyes, for the hen had eaten two of the seeds. He afterwards recovered his sight and married the princess.[4]

A Welsh story narrates the struggle of this type between the hero Gwion and his woman enemy Ceridwen. In order to elude her the hero took the form of a hare, whereupon she took the shape of a greyhound He ran towards the river, and became a fish, to chase which she assumed the form of an otter.

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1. Maspero : *Popular Stories of Ancient Egypt*, p. 166, et. seq.
2. *K. S. S.*, VI, 37.
3 *K S S* XV 109
4 Hahn *Griechische und Albanesische M* Vo II 33

Gwion then flew up as a bird He soon found himself followed by a hawk which was no other than his enemy ; and just as she was about to catch him he dropped among a heap of winnowed wheat on the floor of a barn, and turned himself into one of the grains. From hawk she then became a black hen ; and Ceridwen thus pecked up the grain in question and swallowed it. She became by this means pregnant, and gave birth to a beautiful boy, a new manifestation of Gwion the little ; and when he was born she wrapped him up in a hide and cast him into the sea ; by which he was ultimately thrown upon the weir of Gwyddno. From thence he was rescued to become the king of the bards, Taliessin.[1]

In the 'Second Kalendar's tale' of the *Arabian Nights* a princess and the ifrit fought with many transformations to defeat each other : lion and sword, scorpion and serpent ; vulture and eagle ; cat and wolf ; worm in a pomegranate seed and cock ; fish and bigger fish, etc.[2] In a Scottish ballad a smith vowed to gain the lady's maiden head ; she changed into a dove, he into another; she into an eel, he a trout; she a duck, he a drake; she a hare, he a hound ; she a mare, he a saddle; hot griddle, cake; ship, nail; blanket, bed spread; and there he had her.[3] In a North American tale of this motif the hero was killed in the shape of an eagle.[4] The parlor game, where "stick breaks scissors, scissors cut paper, paper wraps stick" bears a resemblance to this motif. There are numerous instances of this motif in the tales of different lands.[5]

The belief that one can transform himself by magic into animals is very strong among primitive people. The Nagas believe that sorcerers assume

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1. Hartland : *Legend of Perseus*, Vol. I, pp. 212-19.
2. Burton : *Nights*, Vol I, pp. 134-135.
3. Child Francis James : *English and Scottish Popular Ballads*, No. 44.
4. Rand : *Legends of the Micmacs*, pp. 196, 248.
5. How widely diffused is the motif, may be known from the following references :—

   See N. Sastri : *Dravidian Nights*, pp. 8-18 ; Oesterley : *Baital Pachisi*, pp. 174-175 ; Swynnerton : *Indian Nights' Entertainments*, No. 57 ; Gibb : *The History of the Forty Vezirs*, pp. 253-256; Busk ; *Sagas from the Far-East*, p. 4; Spitta-Beny ; *Contes Arabes Modernes*, pp. 1-11 ; A Dozon : *Contes Albanais*, p. 135 ; Hahn: *Griechische und Albanesische Maerchen*, No. 68 ; Mijatovics : *Serbian Folk-Lore*, p. 211 et. seq ; Ralston : *Russian Folk-Tales*, p. 229 ; Campbell : *Tales of the West Highlands*, Vol. II, p. 423 ; Thorpe : *Yule-tide Stories*, p. 364 ; Dasent : *Popular Tales from the Norse*, pp. 335-339 ; Petitot ; *Traditions Indiennes du Canada Nord-Ouest* p 223

tiger forms for killing the people in order to avoid suspicion of a human agency. The women of Kamarupa were considered great magicians and they had an ill repute for converting youngmen into birds and carrying them in cages. The Panans and Parayans of South India were professional lycanthropes. In South India lycanthropy is known as *Odi*, and man who practises it is known as *Odiyan*. Two magic balms, *i. e. Pilla Thailam* (infant oil) and *Angola Thailam* (Angola Oil) are mentioned as capable of turning men into beasts.[2] Certain African medicinemen are believed to be capable of transforming themselves into lions at their will.

Such persons were known as werwolves in Europe and stories of their wickedness persist in the folk-lore of that continent. Verrier Elvin in his book '*Maria, Murder, and Suicide*' gives many interesting accounts of this belief, which came to his notice. The Maria Sorcerer may turn into an animal and attack his foe in wild and bestial guise. The most extensive witchcraft persecution in the modern world began in Europe about the close of the middle ages and lasted until the 18th century. The witches carry the traditions of Pre-Christian cults and there appear many stories of their transformations.[3]

All savage people think in kind of equality and intercommunion among all things animate and inanimate. Thus the belief in the power of metamorphosis is universal at lower stages of culture. Totemism, hallucination, analogy between the habits of certain animals and human beings, belief in transference of soul to any object, madness of imitating cries, motion and action of animals, and the custom of dressing an animal skin at sacred dances or before a boar hunt or of wearing animal masks in war, etc. are the various superstitions, which are said to have strengthened the belief in metamorphosis. The people generally credited with such power are medicine-men, shamans, sorcerers, wizards and witches.[4]

INDRA AND AHALYA

In the *Ramayana* Indra is once said to have seduced Ahalya in the absence of her husband. The legend which occurs in the *Balakanda* runs as follows :—

> Indra taking advantage of Gautama's absence visited his hermitage in the form of the sage himself and desired to unite with his wife Ahalya. Though she recognised the God in disguise, she however

1. P. Thomas : *Incredible India*, pp. 29-30.
2. *Ibid.*
3. M. A. Murray : "On witches". *Man*. Vol. XVIII. (1918). pp. 188-191.
4. J. A. MacCulloch : Metamorphosis in *E. R. E.* Vol. VIII. pp. 593-594. Also see A. Lang : *Myth, Ritual and Religion* I. 1. 8f. 150f.

acceded to the des re of the k ng of the gods Sh being grat fied asked the God to depart quickly unobserved. At that instant, Indra beheld the great *Muni* who was returning home. The *Muni* with his power of asceticism came to know everything. The virtuous sage being enraged cursed the guilty one and said :—

"Thou hast done that which is forbidden, assuming my form, O Perverse one ; on this account, thou shalt never beget progeny."

Deprived of his virility, Sakra (Indra) prayed to the gods led by the Fire-God Agni, as well as the *Siddhas, Gandharvas* and *Charanas* for helping him to recover his manhood.

At last the *Devas*, preceded by Agni and accompanied by the hosts of Maruts approached the *Pitris* and asked them to take the testicles of a ram and let them be grafted on Indra. They told the *Pitris* that deprived of its testicles, the ram would be source of joy for them and from that day when men would desire to propitiate them and offer them the sacrifice of a castrated ram they would receive the gift of eternal and prodigious fecundity at their hands. On account of having the testicles of a ram, Indra was also named as *Mesanda*.

Having cursed Sakra, Gautama uttered this malediction on his consort, saying : "Thou shalt remain immovable in this place for thousands of years, subsisting on air, doing penance lying on ashes, invisible to all beings. When Rama, the son of Dasaratha, enters this forest, thou shalt be purified. Having offered him hospitality, thou shalt regain thy present form."[1]

The legend is aetiological, because it also explains the origin of the ritual ˉsacrificing a castrated ram to *Pitris*

Another version of the above legend states that the god Indra for seducıg the sage's wife took the help of Chandra, the Moon, who taking the form ˉa cock crowed at midnight. Gautama thought that it was time for his ıorning prayer and so he went to the river side, while Indra came in and lay ·ıth Ahalya. When the deception was discovered by Gautama, he cursed ndra that his body might be covered with a thousand apertures like the female *'oni* to remind him of his sinful deed. Later these changed to eyes and ndra is frequently depicted with his body covered with eyes (
avoni)

power of the gods, she might be visible to them, he changed her aring that only Visnu-incarnate Rama could restore her to life.[1]

llel of the above legend in Greek mythology is as follows ;—

Zeus desiring to consort with his own mother Deo, or Demeter, turned himself into a bull and so compassed his end. When Deo came to know about the God's identity she in fierce anger took the title *'Brimo'* (The Wrathful) and would not be appeased till Zeus came before her in a mood of mock repentance, loosing his virility. Zeus pretended to have made a eunach of himself and in proof of words flung the severed parts into her lap. In reality they were those of a fine ram, which he had gelded The issue of his union with Deo was Kore, with whome he again had intercourse under the form of a monstrous snake.[2]

llowing similar points are noticeable in the Greek and Indian

The motif of metamorphosis was used for the same purpose in both the stories.

In both instances the sin was committed by the Thunder-god *i e.,* Zeus and Indra.

The punishment for this sin of adultery or seduction was the castration of the Thunder-god. Though in the Greek legend Zeus only pretended to have castrated himself, yet the idea of castration as a punishment for committing rape, seduction or adultery is present there

The castrated ram appears at both the places. Though there are some differences between the Indian and the Greek legend, yet it is quite obvious that they are of the same type, The resemblances are so striking that a common origin may parhaps be postulated for the two stories.

Gods through Metamorphoses

otif of committing adultery or the incontinence of Indra through osis is recorded in many instances. He is called an habitual *'arastrikama Caranam*).[3] The various shapes adopted by Indra are

ated by Benjamin Walker *Hindu World* Vol. I p 403

lement of Alexandria *Protrepticus* II 15 1 ff

described in detail in the *Mahabharata* in a conversation between the sage Devasarman and his pupil Vipula. The *Muni* was quite aware of the adulterous proclivities of Indra, so he deputed his disciple Vipula to guard his wife against Indra's advances in his absence. On asking about the forms which Indra could assume, Devasarman informed him that Indra was capable of assuming any shape. He could come in the form of an elephant, lion, swan, crow, cuckoo, giant, *Brahmana, Ksatriya, Vaisya, Sudra,* and could appear in exceedingly ugly features as fat and plump, quadruped and with broken limbs. Sometimes he transformed himself into one of emaciated limbs, dressed in rags ; sometimes becoming fair and sometimes dark of complexion.[1]

The metamorphosis of Indra can be seen for other purposes also while visiting mortals, though adultery remains the pre-dominant motive. He took the form of a priest while begging armour from Karna[2]. In the form of an insect he stung the thigh of Karna,[3] and as a dirty ascetic he offered ambrosia to Uttanka.[4] He tried to overthrow the power of Visvamitra by becoming a cuckoo and conspiring with Rambha and Kama.[5] As wind, he mixed up the clothes of the girls who were taking their baths.[6] He took the shape of a *Raksasa* to drive away the horse of Sagara.[7] In the form of a jackal he instructed Kasyapa,[8] and became hawk in the tale of Sibi.[9]

Likewise, in Greek mythology Zeus changed his shape on many occassions, and like Indra he was also known for his amorous adventures, in which he disguised himself in different shapes. He tried to seduce Hera in the form of a cuckoo ; nymph Aegina in the form of an eagle or the flame ;[10] and the nymph Callisto in the form of the Goddess Artemis or the God Apollo.[11] Among the earthly women with whom Zeus made relations in different forms mention may be made of Alcmene[12] (appeared in the form of her husband Amphitryon like Indra's appearance as Ahalya's husband), Danae[13] (entered her prison tower as

1. *Mbh.*, XIII, 40.
2. *Ibid.*, I, 104, 18.
3. *Ibid.*, XIII, 29, 4-5.
4. *Ibid.*, XIV, 54, 15-17.
5. *Ra.*, I, 64.
6. *Mbh.*, I, 73, 4, Crit. Ed.
7. *Ra.*, I, 39, 7.
8. *Mbh.*, XII, 173, Crit. Ed.
9. *Ibid.*, III, 131 and 194 ; XIII, 58.
10. Pausanias ; II, 36, 2 and 17.
11. Ovid : *Meta.*, VI, 113 ; Pindar : *Nemean Odes*, VIII, 6 ; Scholiast on Homer's *Iliad*, I, 7.
12. Apollodorus III 8 2
13. Hesiod *Scutum Hercules* 4 ff. and 26 ff.

shower of gold) Europa[1] (abducted her as a white bull) and Leda[2] (united in the form of a swan)

Castration—a Punishment for Adultery

The punishment of castration for committing seduction, rape or adultery, as seen in the above legends was an actual law in different ancient societies. In India, a Brahmana, who violated his teacher's wife was permitted to choose, among one of the three modes of death offered to him, the option of castrating himself and walking to the South West (the direction of *Nirti i. e.,* destruction) carrying his genitals until he fell dead.[3] The Egyptians also made eunuchs of adulterers.[4] A law of Alfred the Great established castration as the penalty for a servant, who raped a female servant.[5]

Ram as a Fertilizing Force

Both Zeus and Indra are connected with the ram in Indian and Greek legends. In the Subrahmanya formula Indra is invoked as the ram of Medhatithi.[6]

Similarly, in Greece the Graeco-Libyan Zeus Ammon, the Thraco-Phrygian Zeus Sabazios, the Zeus Aktaios or Akraos of mount Pelion, the Zeus Meilichios, and the Zeus Ktesios are the various cults in which Zeus like Indra-Mesandas appears as a ram god.[7] In Egypt we have a ram god Ammon, who also changing his shape took the form of a snake to win his bride.[8]

As ram was the principal animal of the pastoral population and an embodiment of procreative power it was associated both with the fertilising Sky-God and with all generating Sun. From the very beginning, the ancients had recognised ram as a fertilizing force.[9] It is this fertilizing power of ram, which

1. Ovid : *Meta.*, II, 836 ff.
2. Apollodorus : III, 10, 7 ; Pausanias : I, 33, 7.
3. *Manu*, XI, 105.
4. *D. F. M. L.*, p. 353.
5. Westermarck : *Origin and Development of the Moral Ideas*, I, 251.
6. *S. B.*, III, 3, 4. 18 ; *J. B.*, II, 79 ; III, 233.
7. A. Cook : *Zeus*, Vol. I, p. 428.
8. *Ibid.*, p. 358.
9. *Ibid.*, pp. 429-430. In ancient Greece ram's wool was used as an aid in child-birth (Pliny : *Natural History*, 20, 6) and female disorders, (*Ibid.*, 29, 32). The spring at the monastary of Kaisariani on mount Hymettos, which has been identified with *Kullou* of the ancient, still gushes out through an old ram's head of marvel and as of yore is believed to aid conception pregnency and delivery (L. Ross : *Archaeologische Aufsatzae*, I,220-222 ; Miss M. Hamilton : *Greek Saints and their Festivals* p. 151 f)

is probably reflected in the above legends as shown in the use of its testicles for reviving the procreative power.

Petrification

In the first version of the Ahalya legend, Ahalya was reported to have remained immovable till the coming of Rama. In the second version instead of being immovable in human form, she was petrified by the sage Gautama In the *Ramayana* another example of petrification through the curse of some sage is that of Rambha, who became a stone for ten thousand years, as a result of the curse of Visvamitra.

In Greek mythology, when "Ino fleeing from Juno's wrath flung herself into the sea, and was made immortal by Neptune at the prayer of Venus, her attendants, as Ovid tells us, reproaching the vengeful goddess were metamorphosed. Juno exclaimed "I will make you terrible monuments of my displeasure". As she uttered these words, some of the women, attempting to follow their mistress in the water, were stiffened in the various attitudes of the moment into rocks on the shore, while others were transformed into sea birds that now stretch their wings over every way of the Ionian Sea."[1] Aglauros, the daughter of Cecrops envied her sister because of Mercury's love for her. On account of this envy god Mercury changed Aglauros into a stone,[2] Anayrete, the beautiful maiden of Cyprus, who disdained the love of Iphis, was turned to stone.[3] The head of the Gorgon Medusa turned to stone those, against whom it was directed.[4]

We see that in the legends above, the curse of the sage or some divine being effected the metamorphosis. In the lower stages of culture, supernatural power is ascribed to any curse, in which mainly the deity himself or some holy-man endowed with a portion of divine power effects the metamorphosis. This kind of belief may be observed into Christianity also. Saint Constantine, pursued by a group of heathens in the Italian province of Cuneo, launched his maledictions upon them with such effect that they were changed into stones, many of which are still to be seen on the spot.[5] In the Isle of Man, Saint Patrick cursed a sea-monster, which was following to devour him, and turned him into a solid rock.[6] According to a Sardinian belief, once Jesus Christ and Saint Peter reached at a threshing floor near Mores and prayed for alms, but were denied. Thereupon Jesus Christ uttered an imprecation, as a result of

1. *Meta.*, IV, 543.
2. *Ibid.*, II, 820.
3. *Ibid.*, XIV, 699.
4. Apollodorus ; II, 4, 3.
5. Hartland *Legend of Perseus* Vol III pp 126-127
6. *Ibid*, p 128

which the corn became sand while the farmer and his workmen were transformed into stones[1]

The legend of Ahalya as known in the folk traditions of Maharashtra, explains the origin of the black spot in the moon. It narrates that the Moon once became enamoured of Ahalya, and visited her in the absence of Sage Gautama. Suddenly the Sage returned and found the guilty pair together. Ahalya was turned into stone as the result of Gautama's curse and the Moon received a blow from the *Rsi's* well-aimed shoe,[2] the blak mark of which he still bears.

The transformation of men and animals into stones is a popular motif of many North American Indian tales. In a Hopi Indian story, the twin war-gods as an act of kindness, once transformed into stone two little children who had been whipped and so had disapeared from home, with the result that the Hopi now never whip their children.[3] In migration myth material of the Shawnees one division of them is reported not to have made a journey across a large body of water, but to have turned into stone and remained in their original place of creation.[4]

Belief in the petrification of footprints and handprints of the culture-hero trickster or other supernaturals is widespread among North American tribes. The hand or foot shaped depressions on rocks are accounted in this manner in their tales.[5]

The vengeance of a divine being, sage or some other spirit, has often been invoked in various parts of the world to account for the existence of rocks and stones. Pausanias mentioned that Niobe weeping for her children, slain by Apollo was turned to stone. She stood as rock on Mount Sipylos in Boeotia and in summer time was reported to weep.[6] Similarly near a village of Dudhi in South Mirzapur, are two stones, once a bride and bridegroom who were thus transformed by an angry *Bhut*, or malevolent Spirit. As his proper offerings had been forgotten, he had wrought his vengeance in this way.[7]

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1. *Ibid*.
2. W. Crooke : *An Introduction to the Popular Religion and Folk-Lore of Northern India*, p. 8.
3. *D. F. M. L.*, pp. 29 & 860.
4. *Ibid*. p. 860.
5. *Ibid*.
6. Pausanias ; V. 16, 3 ; VIII, 2, 5 ; I, 21, 5.
7. W. Crook ; *op. cit.*, p. 140. Also see p. 292.

The instances of petrification, as a result of some evil spell, curse, breaking of taboo or some other reason are found everywhere in the legends and the beliefs of the people.[1] The idea of petrification may be connected with the fact that many rocks bear resemblances to human form.[2] In many cases groups of megaliths are said to be human beings changed to stone for some act of impiety. There also exists a belief that the stones embody ghosts of the dead, buried beneath them.[3]

THE OGRESS SURPANAKHA

During the exile of Rama in the great Southern forest near the source of Godavari, there came the sister of the *Raksasa* Ravana, named Surpanakha. She caught the sight of handsome Rama and fell in love with him. The ogress assumed the form of a beautiful maiden to attract Rama. She went to him, with a proposal of marriage, but was rebuffed by the hero, who sent her to Laksmana, his younger brother. When Laksmana too rejected her, the ogress revealed her cannibalistic nature and sprang towards Sita. At this Rama thrust her back and called Laksmana to disfigure the violent *Raksasi* and Laksmana cut off her nose and ears.[4]

The following two motifs are noteworthy in the above legend :—

1. The ogress assumed the form of a beautiful maiden in order to attract Rama.

2. Her nose and ears were cut off.

The Seducer Ogress

The theme of ogre's sister taking the form of a beautiful maiden in order to seduce a hero also occurs in the *Mahabharata*, where Hidimbā, the sister of ogre Hidimba, had transformed herself to attract Bhima.[5]

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1. For numerous references of petrification in various parts of the world, see Chauvin Victor's *Bibliographie des Ouvrages Arabes*, VI, 50. Hartland (*Legend of Perseus*, Vol. III pp. 95-147) also gives many instances of petrification as a result of some evil spell, curse, or breaking o taboo.
2. L. J. B. Berenger Feraud ; *Superstitions et Survivances*, II, 371 ff.
3. A. J. Evans ; 'The Rollright Stones and the Folk-lore', *Folk-lore*, V (1895) 5 ff.
4. *Ra.*, III, 17-18.
5. *Mbh.*, I, 139, 13-17.

In Greek mythology, comparable ogress is Lamia who likewise used to seduce young men and then sucked their blood and ate their flesh.[1]

Surpanakha, who assumed the form of a beautiful maiden is an ogress trickster, a popular character of folk-tales. Such stories of transformations frequently occur in trickster tales. In a folk-tale from Bengal, a wanderin Brahmana was welcomed by a beautiful woman as her lost husband. She was really an ogress, who had devoured all the people of the land.[2] A Siamese story relates the misfortune of a king who was unfortunate to marry such wife.[3] Similar stories occur in many other parts of India. In all these stories, however, the ogress reveals her cannibalistic nature, but in Bhima's case she seems to have reformed for good.[4]

Cutting Ear and Nose

The motif of cutting ear and nose may also be seen in the case of another ogress of *Ramayana*. When Rama was attacked by the *Raksasi* Tadaka, he, first of all, cut her ear and nose.[5]

This motif occurs at six places in the *Kathasaritsagara*[6] The cutting of ear and nose is not confined to legends and tales only, but has also been found in actual practice, as a method of punishment, specially to unfaithful women. Mr. A. Grierson, referring to this practice in Bihar, writes, "An old friend, a civil surgeon in Bihar told me that he had more than once sewed on the nose of an erring spouse. There is a well authenticated story, that a woman once came to a surgeon with her severed nose. There was no time to be lost, so then and there in the verandah of bunglow he set her on table, and laid down beside her the severed portion, while he prepared the surface of wound. A watchful crow interfered with the operation, flew down and carried off the tasty piece of flesh, so that the unfortunate patient had to go noseless for the rest of her days."[7] Among the Pardhi caste of Central India, the punishment for adultery in either sex consists in cutting off a piece of the left ear with a razor.[8]

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1. Pierre Grimal : *Dictionnaire de la Mythologie Grecque et Romaine*, pp. 249-250 ; Robert Graves : *Greek Myths*, Vol. I, p. 205 ; *D. F. M. L.*, p. 601. In Egypt, similarly Goddess Isis had assumed the form of a beautiful woman to lure Set, but Isis was a goddess, not an ogress (Pierre Grimal : *World Mythology*, p. 48.)
2. L. B. Day : *Folk-Tales of Bengal*, pp. 64-92.
3. N. K. Siddhanta : *The Heroic Age of India*, p. 98.
4. *Ibid*.
5. *Ra*., I, 26, 11.
6. III, 14 ; X, 61 ; X, 62 ; X, 65 ; XII, 77 ; XVIII, 124.
7. Penzer : *Ocean of Story*, Vol. II, p. XI (Foreword).
8. Ronaldshay : *India, A Bird's Eye View*, p. 48 ; R. V. Russel : *Tribes and Castes of Central Provinces* Vol IV, p 364

This method of punishment was also prevalent in Mexico, where the nose and ears of a faithless woman were first cut off and then she was stoned to death.[1]

CHANGE OF SEX—SIKHANDINI-SIKHANDIN

In the legend of Sikhandin, occurring in the *Udyogaparva* of the *Mahabharata*, we have the 'Change of Sex' motif, which runs as follows :—

> King Drupada desired for a son in order to avenge himself on Bhisma. Mahadeva granted him a boon, that he would have a child, but it would be at first a female and would later become a male. A daughter was born to him and king Drupada and his wife believing in Siva's promise brought up the girl as if she were a boy. The girl named Sikhandini was married as a man with the daughter of king Dasarnaraja. When the fact was discovered and the bride came to know that she has been tricked, her father became furious. King Drupada was threatened by the father of the princess. Meanwhile the girl Sikhandini in disgust decided to commit suicide. While she was contemplating suicide, a Yaksa offered to exchange his sex with her. This she did and was overjoyed to discover that the Yaksa had been condemned to remain a woman until the death of transformed man. Now as a man the name was changed from Sikhandini to Sikhandin.[2]

The change in the gender of the same word after the 'Change of sex' may be seen in a legend from the *Ramayana* also, where the king Ila was transformed into a woman by Siva. After listening the supplication of the king, Parvati agreed that Ila should alternate monthly as male and monthly as female. As a female he was named as Ilā. In female form, the king became the wife of the sage Buddha, by whom she bore a son Pururavas. A sacrifice was performed by the Brahmanas to relieve Ila from the female form forever. Mahadeva, being pleased by the sacrifice, changed the king in his original male form.[3] According to Kosambi, "Pururavas is here a figure of the transitional period when the patriarchal form of society was imposing itself upon an earlier one."[4]

The legend of Sikhandin starts with the motif of 'Pretended Change of Sex' and ends with the actual 'Change of Sex'. The same sequence may be

1. W. H. Prescott : *History of the Conquest of Peru*, p. 21.
2. *Mbh.*, IV, 18, Crit. Ed.
3. *Ra.*, VII, 37.
4. *Myth and Reality*, p. 59.

seen in a Greek story narrated below. The main source of this parallel legend is the *Metamorphoses* of Ovid, though a Latin work, yet is among one of the main sources for the study of Greek mythology.

> King Ligdus of Crete desired a son. When the queen became pregnant, the king told his wife Telethusa that if the child was a girl she was to be killed. The goddess Isis appeared in dream to the wife of Ligdus and asked her to protect the child whatever sex it was. A girl was duly born, but Telethusa pretended that it was a boy, and Ligdus, being deceived, took it as a boy and named it Iphis. As, Iphis was a name of common gender, Telethusa was happy. Time passed and Iphis was betrothed to Ianthe, the daughter of Telestes. The worried mother postponed the marriage as long as possible and prayed ardently to Isis. The goddess was moved, and revealed herself through certain omen. The omen proved auspicious and Iphis was changed into a male.[1]

The similarity between the above Greek legend and the tale of 'Sikhandin' in the *Mahabharata* is very close. The following similar points are at once noticeable in these two legends :—

1. A king longed for a son.
2. But a female child was born.
3. Who was brought up as a male.
4. So, the girl who was in the form of a boy was married or betrothed with a female.
5. Finally, the sex of girl was changed.

Another parallel of this 'Change of Sex' motif in Greece, may be seen in the legend of Caenis. She was captured by Poseidon and was dragged to his watery abode, where she became God's mistress. Having tasted the joys of his new love, Poseidon asked her to choose whatever she most longed for. Caenis tired of being a woman asked Poseidon to change her into an invulnerable male fighter. Poseidon fulfilled the desire and Caenis then became Caeneus.[2]

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1. Ovid ; *Meta.*, IX, 166, et. sqq.
2. Apollodorus ; *Epitome*, I, 22 ; Apollonius Rhodius ; *Agronautica*, I, 57-64 ; Ovid ; *Met.*, XII, 459-462 ; Virgil : *Aen.*, VI, 448, et. sqq According to Servius on Virgil's *Aen.* (VI, 448) and the Vatican (First Vatican [illegible] VI, 25) after his death was again changed into a

The 'Change of Sex' appears in the tales of different lands. It can be accomplished through the medium of magic pills or plants, water, or by exchange with some supernatural being, etc. In the *Kathakosa* a girl puts a magic plant on her ear and immediately becomes a man.[1] In the *Kathasaritsagara* is referred to a Brahmana, who got a magical pill for the 'Change of Sex' from a magician Muladeva. The Brahmana lived with his beloved princess in the palace under two shapes; keeping the pill in his mouth during the day, and so wearing a female shape, but at night taking it out, and assuming the form of a man.[2] In a Koryak myth, "Big Raven, the ancestor of the Koryaks transforms himself into a woman by cutting off his sexual organs After a while his wife, Miti comes to the camp, where he is living. She is masquerading as a man and eventually wins Big Raven as her bride. When they lie down together; however, they are at a loss. But by and by Big Raven's organs, which he has kept, migrate to their rightful place, and in the morning wife and husband left the hut as they formerly were."[3] The magic-well or cauldron, which can change the sex of a person entering into it, is known to many Arabic stories.[4]

The role of water-deity Poseidon in changing the sex of Caeneus is similar to the idea prevalent in the Indian legend of Bhangasva's 'Change of Sex (*Infra*, p. 128). In both the legends we come across the role of water in the metamorphoses, which is quite common in legends and folk-tales. In the *Matsya-Purana*, Kanva Narada is said to have become a girl as a result of taking dip into the water. In the *Mahabharata* a maiden becomes a frog as she touches the water (III, 190). In the *Kadambari* (Part I) the sage Kapinjala regained his original form after plunging in a lake.

It is to be noted that with the 'Change of Sex', in the above Indian and Greek legends the change in names were only in the gender of the same word (Caenis-Caeneus, Sikhandini-Sikhandin, Ila-Ilā). In the Greek legend of Iphis, since the word was of a common gender, the name remained unchanged after the 'Change of Sex'. Caeneus's "Change of Sex" after the death is in conformity with the folk-belief that the sex of a person changes at each transmigration of the soul (*Infra*, p. 127).

1. Tawney's trans., p. 110.
2. *K. S. S.*, XII, 89.
3. *D. F. M. L.*, p. 209.
4. Clouston : *Book of Sindbad*, pp. 80, 156, 299, 801 and 884; Chauvin : *Bibliographie des Ouvrages Arabes*; Vol. VIII, p. 43; Burton, *Nights*, Vol. VI, p. 145 et. seq

Likewise, in order to save child Dionysus from the wrath of the goddess Hera, he was reared as a girl by Ino and Athamas.[1]

Sir J. Frazer opines that these traditions of hiding the sex of a child may embody reminiscences of an old custom of dressing boys as girls or vice-versa in order to avert the evil eye.[2] In India a change of sax was often stimulated to baffle the evil eye.[3] In China male infants and small boys especially a first born or the only son, were dressed in girl's clothes, in order to protect them from evil spirits.[4] In Ireland, the children were sometimes dressed as girls (In red flannel skirts) until they were ten years old, so that they may be protected from being abducted by the fairies, the girls being less subject to abduction.[5] Westermarck[6] and Frazer[7] have given many examples of this custom of 'Pretended Change of Sex', chiefly employed at marriage ceremonies, in order to avert the evil eye and to deceive any demon who might attempt to harm either of the happy couple at such an auspicious occasion.

SEX-CHANGE OF BHANGSVAN

Another legend in the *Mahabharata* of 'Change of Sex' motif is that of king Bhangasvan who became a woman after taking his bath in a lake. As a woman he bore a hundred sons from an ascetic and a hundred more in his male form. Indra caused his sons to kill each other off and asked, which of the sons should be restored to life. The king, demanded to restore those that were born in his female form. He further expressed his desire of remaining female, because a woman gets more sexual happiness than does a man.[8]

With the same purpose of showing the fact of woman getting more pleasure in sexual relation is the tale of Tiresias in Greek mythology. While walking on Mount Cyllene, Tiresias saw two snakes coupling. He killed the female one. For this act, he was changed into a woman. Years later he again saw two snakes in intercourse and being now a woman slew the male. Therefore, he was chosen as a knowing arbitrator, when one day Zeus and Hera argued about which sex had the greater pleasure in intercourse. His answer,

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1. Apollodorus : III, 4, 3 ; Ovid ; *Meta.*, III, 259 sqq. ; Hyginus ; *Fabulae*, 167 and 169.
2. J Frazer The Youth of *Classical Review* VII, 1893
3. *D F M L* p 667

that woman's pleasure was as ten to man's one so angered Hera that she bilinded him.[1]

ESCAPE OF KRSNA

In the story of the slaughter of Devaki's innocent children we find that in order to save eighth child Krsna from the cruel hands of the child's maternal uncle Kamsa, a female infant was put in place of the male child.[2]

In a parallel tale of certain American Indian groups we notice that a frustrated power jealous uncle tried to have all his nephews slaughtered as soon as they were born. One of the nephews was concealed by his mother, and the male child was brought up as a girl.[3]

We notice a similar theme in the above two stories. The only difference is that in American Indian story the male child was disguised as a girl, while in ancient Indian legend, an actual female child was put in place of Krsna. 'Male child disguised as girl', as seen in the American story, is a motif (K 514) occurring in many folk-tales. In such tales the sex of a male infant was concealed, or a boy was disguished in girl's clothes, in order to avoid execution. The execution was usually to be at the hands of a parent, grand-parent, or uncle, whom the child was prophesied to displace.[4] In the case of Krsna, the disguise involved more than garments. Instead of dressing him in female's dress, an actual female infant was replaced for saving hero's life.

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1. Apollodorus; III, 6, 7; Ovid: *Meta.*, III, 316 et seq.; Hyginus: *Fabula*, 75. The notion that it is unlucky to see snakes coupling is fully developed in India and other lands. Frazer gives references to works quoting the superstitions from North and South India, Burma and the East Indian Islands (Frazer: *Apollodorus's Library* (Loeb), Vol. I, p. 365 et seq.).
2. *Supra*, 90-91.
3 *D.F.M.L.*, p 667
4 *Ibid*

SUPERNATURAL MAIDENS

GANGA AND SANTANU

gend of Ganga-Santanu, occurring in the *Adiparva* of the *Maha-* acts our attention because of the various interesting traits it reve- s as follows :—

While wandering along the bank of the Ganges, king Santanu fell in love with a beautiful damsel (Ganga in person). She promised to marry him on the understanding that he would not interfere with her actions, whether these were agreeable or otherwise to him. Accepting the stringent condition, Santanu espoused her, and the couple lived happily in love and joy. She bore him seven sons. As soon as each child was born, she threw it into the waters of the Ganga saying : 'This is my wish'. The king naturally could not approve of such a conduct, but he did not speak a word of reproof for fear of being abandoned by her. Upon the birth of the eighth child, however, he could not refrain from pro- testing and said sorrowfully to the smiling Ganga, "Do not kill this child. Why do you torture your own sons and kill them ? Do not incur the greatest of sins and stand condemned for it."

Ganga said, "As you wish to have a son, I shall not kill this child, but the time has come for me to end my stay with you according to our pact. I am Ganga, the daughter of Jahnu, worshipped by all the great sages. I have lived with you so long to accomplish the design of the gods. The eight I gave you were the illustrious and radiant Vasus who were forced to assume human form because of a curse of the sage Vasistha. There was no one on earth who claimed to be their progenitor ; nor was there any among women, who could be their mother. Hence I took a human shape and gave birth to them. My covenant with the celestial Vasus was that I would release them from their mortal existence as soon as they were born. Thus they have got rid of the curse of the illustrious *rsi* Vasistha"[1]

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eek mythology we have a str king analogy to the Santanu Ganga e story of Peleus and Thetis The legend as narrated by most of nythographers is as follows :—

> Peleus, the king of Myrmidons was married to the nymph Thetis. Thetis bore him seven sons, of whom Achilles was the last; she destroyed the first six by casting them into fire or into a kettle of boiling water to make them immortal by consuming the merely mortal portion of their frame; and the seventh son Achilles would have perished in like manner, if his father Peleus had not snatched him from the fire at the moment when as yet only his ankle bone was burnt. Enraged by his interference, Thetis said farewell to Peleus, and returned to her home in the sea, naming her son 'Achilles', because he had as yet placed 'no lips' to her breast.[1]

rding to another Greek source, Thetis tried to make Achilles invulnepping him into the waters of the river Styx.[2]

tale outline in the Indian and Greek legends is essentially the same, be seen from the following similarities :—

> Like that of Ganga and Santanu the marriage of Peleus and Thetis too is between a mortal king and the water goddess.

Lycophron ; *Cassandra*, 178 ff. ; Scholiast on Homer's *Iliad*, XVI, 37 ; Appolodorus : III, 13, 6. There is no mention of burning seven children in Apollodorus's account. He refers to Thetis's attempt of burning Achilles only. In the *Iliad*, Thetis is shown as living with her aged father Nereus and the sea-nymphs in the depths of the sea (I, 357 Sqq. ; XVIII, 35 Sqq. ; XXIV, 83 Sqq.), while her lonely husband was forced to lead a miserable and solitary age in the halls (XVIII, 434 Sqq.). Citing these references Frazer (*Apollodorus's Library*, Vol. II, p. 70) thinks that the poet was acquainted with the story of the quarrel and separation of the husband and wife, and like many other places, here also "Homer passes over in silence features of popular traditions, which he either rejected as incredible or deemed below the dignity of the epic." According to Frazer such legends of putting children on fire point to "a custom of passing newborn infants across a fire in order to save their lives from the dangers which beset infancy and which to the primitive mind, assume the form of demons or other spiritual beings lying in wait to cut short the frail thread of life." Such customs have been observed in many parts of the world (*Ibid*., pp. 311-317).

Servius on Virgil's *Aeneaus*, VI, 57.

2. In both the legends, there is a taboo of the same type involved in the union.

3. Thetis and Ganga go back to their normal forms, as soon as the taboo is broken.

4. Both Ganga and Thetis tried to make their children immortal or invulnerable. Ganga did this by throwing her children into the river. In Servius's account, Thetis also did the same, though in majority of the versions the medium is said to have been fire.

The Children of Water-Nymphs

Legends focussed on such marriages between a mortal man and water nymphs are not uncommon. In China, the Emperor of Palaung Pagan is said to have been born, as a result of the union between the water nymph Thusandi and prince Thurya. Likewise, the king of Palenbang was the son of king Sowran and the daughter of the king, ruling over the sea.[1] The kings of San-fo-ta'i in Indonesia were called as 'sperm of water nymph'.[2] In some other places of South-Eastern Asia also kings are often said to have been born of union between royal personages and the water-nymphs.[3] The children begotten of water nymphs may perhaps reflect the widespread notion that charismatic men draw their special qualities from water, the primordial, uncontaminated element, which is the prime source of power and wisdom.[4]

A Swan-Maiden Story

The legends of Ganga-Santanu and Peleus-Thetis belong to a type of popular folktale known as the 'Swan-Maiden' type (D.341.7) familiar to the lore of many lands. In the general type, "a number of swans are in the habit of divesting themselves of their plumage and appearing as beautiful maidens. In this temporary transformation they are seen by a youngman, who falls in love with one of them, and by concealing the bird's skin, he prevents the 'Swan-Maiden' from resuming her wings and flying away. Thus placed at his mercy, she consents to marry him, and for some time they live together as husband and wife, and she bears him a child. But one day she accidentally finds the bird skin, which her husband had hidden ; a longing for her old life

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1. M. Eliade : *Patterns in Comparative Religion*, p. 208 ff.
2. J. Przyluski : " La princesse a l'odeur de poisson et la nagi dans les tradition de L'Asie orientale," *Etudes asiatiques* (1925) II p 276
3. *Ibid*

in the air comes over her, she puts on the feathery coat and leaving her husband and child behind, flies away to return no more."[1]

In such stories the lover hides the enchanted feather dress and thus keeps the wonderful 'Swan-Maiden' with him in human form until she recovers it. Alternatively, the union lasts till the husband breaks some kind of taboo, upon which she vanishes to return to her original shape and supernatural life. Sometimes the fairy wife is not a bird but a beast, who doffs her animal skin in order to be a human wife for a time. Sometimes she is a fish or other marine or river creature or river itself, and then the resemblance to our stories of Ganga and Thetis is particularly close, for they come from the sea or river to be married as human maids to their lovers, and after their last unhappy parting they return to their natural forms. In some stories fresh adventures end in a happy reunion; in others the hero remains alone and disconsolate for the rest of his life. Generally, the nymph, bird or animal spouse, is a woman, but the man may also play the same role. It is not the maiden that always comes to meet the lover; it is even the other way round when the man lover comes in a different form and goes back, after changing it for the original. The mixed marriages of 'Swan-Maiden' stories seem to have their roots in totemism. We perhaps have to recognise primitive ideas of totem and taboo in the tales of this generic type.[2]

Folktales abound in stories of 'Swan-Maiden' type. Thus a Jataka tale narrates that Silavati, wife of king Okkaka, was prepared to accept Pabhavati as her daughter-in-law, provided the latter consented to abide by the family custom of the bride not seeing her husband by day until she had conceived. Pabhavati accepted the condition. But some time after the marriage, on certain occasion, she managed to see her husband Kusa in the day light Pabhavati was left by her husband on account of breaking the taboo.[3] In a folktale from Assam, a boy going in a boat, saw a white swan, who removed her feathery coat, became a lovely maiden and bathed in the river. The 'Swan-Maiden' used to assume a human form in the night but remained a swan during the day. As instructed by an old woman, the boy once kept awake in the night and burnt the feathered dress, kept aside by the maiden. The boy and the maiden were then united and lived peacefully in love and joy.[4]

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1. Cited by J. Frazer: *Appolodorus's Library,* Vol. II, p. 385.
2. *Ibid.*, pp. 383-388; *D. F. M. L.*, pp. 1091-92. For the origin of such stories, see N. M. Peazer's article 'The Swan-Maiden motif' in *'The Ocean of Story'*, Vol. VIII, pp. 213-34.
3. Jataka No. 531, *Kusa Jataka.*
4. Goswami: *Folk Literature of Assam,* p. 84.

In a folktale from Greece a beautiful princess was married to a Crab While sleeping with her husband in the first night, the princess saw, that at midnight the Crab took the form of a handsome prince. He asked the princess, not to disclose this mystery. However, after restraining herself for some time, once she saw her mother weeping bitterly on account of the misfortune of the princess being married with a Crab. At this the princess could not check herself and disclosed the truth. Since the taboo was broken, her husband departed. In search of the departed espouse the princess moved everywhere, but in vain. At last, informed by two beggars, she reached a palace under the river. There, she saw three pigeons, which after entering the palace doffed their feathery-coats, took human forms and started swimming The princess recognised her husband among them. Immediately she rushed and burnt the feathery-cover of her husband The couple were reunited and the prince then never became a Crab.[1]

In another modern folk-tale from Crete a young boy was carried off by the sea nymphs, Nereids to their cave. The boy used to play lyre. The nymphs listened to the music with great delight. The boy was attracted by the beauty of one of the nymphs. He fell in love with her and sought the advice of an old woman as to the means of winning her. She counselled him to seize the nymph by the hair and though she would adopt different shapes he was not to be frightened or to let her go till the cocks crew. He followed her advice. The sea-nymph was turned into a dog, a serpent, a camel and fire, but he continued to hold her by the hair till the cocks crew. Then she came into her own form and followed him. They lived as husband and wife for a year and a son was also born to them. But the nymph used to remain always silent. Her strange silence perplexed the boy and he again went to the old woman and asked her advice. On her advice the boy heated the stove and taking the child into his arms threatened to throw it into the fire if she would not speak to him. At that, nymph started up crying, "Leave my child alone, you dog." She snatched the child from him and disappeared never to return.[2]

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1. U. P. Arora : *Teen Anamol Moti* (a collection and translation of Greek folktales from modern Greek into Hindi, pp. 65-73).
2. B. Schmidt : *Das Volksleben der Neugriechen,* pp. 115-117. For more parallels, see *K. S. S.,* XIV, 108 ; Theodor Benfey : *Pancatantra,* I, 254 sqq. ; A. Lang : *Custom and Myth* ; S. Baring-Gould ; *Curious Myths of the Middle Ages,* pp. 561 sqq. ; W. A. Clouston : *Popular Tales and Fictions*, I, 182 sqq. ; E. Cosquin ; *Contes Populaires de Lorraine,* II, 215 sqq. ; E. S. Hartland ; *The Science of Fairy-Tales,* pp 255 sqq ; Miss M R Cox · *Inroduction to Folklore* pp 120 sqq. J Frazer *Totemism and Exogamy* II 205 sq 565-71 , III,

The Taboo of Silence

On a comparison of this modern tale from Crete with our legends of Ganga-Santanu and Peleus-Thetis it seems probable that in the original form of the tale Ganga or Thetis remained obstinately silent until her husband questioned the acts of throwing children into the river or putting them into fire. A reference in Sophocles' 'Troilus' in this context, gives a strength to this conjecture. According to this allusion the marriage of Peleus and Thetis was 'voiceless' or 'silent' (*afthoggous gamous*).[1] This phenomenon in the folk-tales has been explained as a reminiscence of the custom of imposing silence on brides for some time after the marriage.[2] Such custom may be observed among the Tedas of Tibesti, in Central Sudan,[3] and among the Wabende of Lake Tanganyika.[4]

D N. Majumdar draws our attention to a marriage custom among the Bhils, in which taboo of silence is observed both by the bride and the bridegroom during the period intervening between betrothal and the formal marriage

60-64 ; Frazer : *The Dying God*, (*Golden Bough, IV*) pp. 124-31 ; E. Stack and Sir Charles Lyall : *The Mikris*, pp. 55 sq.; A. Playfair : *The Garos*, pp. 123 sqq.; S. Endle: *The Kacharis*, pp. 119 sqq.; R. Neuhauss, *Deutsch Neu Guinea*, III, 564 sqq. ; N. Adriani and A. C. Kruijit : *De Bare'esprekende Toradja's van Midden-Celebes*, III, 401; D. Macdonald, "Efate, New Hebrides", *Report of the 4th meeting of the Australian Association for the Advancement of Science*, held at Hobart, Tasmania in January, 1892, p. 731 ; D. Macdonald : "The mythology of the Efatese", *Report of the seventh meeting of the Australian Association for the Advancement of Science*, held at Sydney, 1898, pp. 765-67 ; Elsdon Best : "Maori Folklore", *Report of the 10th meeting of the Australian Association for the Advancement of Science*, held at Dunedin, 1904, pp. 450 sq. Besides 'Santanu-Ganga,' the legends of 'Old-Girl' (*Mbh.* IX, 52), and 'Frog-Princess' (*Mbh.* III, 190) are other notable tales of 'Swan-maiden' type in the *Mahabharata*. See, S. A. Dange : *Legends in the Mahabharata*, pp. 335-337, 339-341.

1. Cited by J. Frazer (*The Fragments of Sophocles*, ed. A. C. Pearson, Vol. II, pp. 255 sq.) : *Appollodorus's Library*, Vol. II, p. 384.
2. *Ibid.*, p. 385.
3. P. Noel : "Ethnographie et Anthropologie des Tedas du Tibesti", *L. Anthropologie*, XXX (1920), p. 121.
4. Avon : "Vie Sociale des Wabende au Tanganika", *Anthropos*, X-XI, 1915-16, p. 101. For more such instances, see Frazer's *Totemism and Exogamy*, Vol. I, p. 63 ; Vol. IV, pp. 233-37 ; Andrew Lang : *Custom and Myth*, p 74

ceremony.[1] He also cites another example, prevalent among the Bhils, where taboo of silence is absobserved only by the bridegroom. Referring to this type of marriage writes Majumdar, "In one of the marriages we witnessed in a the Jessawada Taluka, the bridegroom, a young man of twenty-one, was having his Bana Baithana ceremony and he was being danced day and night on the shoulder of his friends and relations, and even the aged mother was seen to dance with the bride groom amidst a gay and admiring crowd. The bridegroom was then seated on a *Charpoy* with a handkerchief on his nose and was keeping mum all the time and the crowd indulged in boisterousness and hilarity Occasionally the father came with a *hookah* and offered it to his son who smoked it and returned it and all attempts to make him speak or laugh were of no avail as he was determined to maintain silence, come what may. When tired he would make some sign which was readily understood by his kith and kin and he would be carried to his sleeping apartment on the shoulders by his father or some near relation. During this ceremony, which usually extends over seven days, all the villagers and relations come and visit the prospective bridegroom and the bride in their respective houses, and presents and gifts pour in from all quarters."[2]

Totemtic Origin of 'Swan-Maiden' Tales

The mixed marriages in the legends of Ganga-Santanu and Peleus-Thetis may reflect the totemic belief of the primitive people, which is a prominent element in the stories of 'Swan-Maiden' type. There came a stage in primitive society when this system of totemism ceased to exist and people forgot the principles on which it was based. But the tales of mixed marriages based on the idea of totemism continued. Now these tales had no connection with this primitive custom, but they were narrated simply as fairy-tales for the entertainment of the people. In old tales there were many features, which began to appear barbarous to people, as they advanced on the road to civilization. Thus, they discarded the old ones and replaced them with others, which were suitable in accordance with the changing beliefs of the times. Thus the animal husband or animal wife dropped the character of beast and assumed the form of a fairy or nymph. It is probably this stage of decay in totemic belief, which has been exhibited by our present legends of Ganga and Thetis.

The story of marriage between Ganga and king Santanu might have originated among the people who had accepted this river as their totem. Even today the river Ganga is the totem of one of the clans of Halepaikas, a caste of

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1 D N Majumdar *Races and Cultures of India* p 188
2 *Ibid*

toddy-tappers from the Northern Taluks of the South Kanara district in Mysore.[1] Ganga is also the totem among one of the septs of Gonds in Bengal.[2]

Children Sacrifice to the River Goddess

The throwing of the seven Vasus into the river Ganga perhaps reflects the primitive custom of children-sacrifice, quite common in ancient and primitive societies.[3] In the case of Ganga-Santanu story it should be observed that Ganga kills her seven sons by drowning them one after the other into the river which is her own natural form. So, the sons were sacrificed to herself. Just a century ago in Bengal the Hindu women were in the habit of consigning their first born babes to the Ganges.[4] In some parts of India the throwing of infants into a river was considered as sacrifice to the crocodile god.[5]

Immortality through Water

In our legend of Ganga-Santanu the attainment of immortality through water finds expression in the fact that Vasus got rid of their curse of mortal frame after they were thrown into the river. Likewise, in the *Svargarohana Parva* of the *Mahabharata*, Yudhisthira also, having bathed in the celestial river

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1. John. v. Ferreira ; *Totemism in India*, p. 180.
2. *Ibid.*, p. 132.
3. *D. F. M. L.*, pp. 522-524. Also see, E. O. James : *Comparative Religion*, pp. 249- 250. The custom is recorded among the aborigines of Australia, the Indian tribes of North-Western Canada and some parts of the United States, China, Africa, and Russia. It is, however, best known historically to have been common among the peoples of the Eastern Mediterranean region and particularly among the Phoenicians, the Sepharvites, Moabites, Israelites and Carthaginians. In many instances the bodies of the children were burnt as sacrifice to the various tribal gods.
4. *E. R. E.*, Vol. VI, p. 849. Akin to this practice is the Ganga Jatra or murder of sick relatives on the bank of the sacred river (W. Crook : *The Popular Religion and Folk-Lore of Northern India*, p. 297).
5. *D. F. M. L.*, p. 523. The sacrifice of first born child to the water-deity occurs in a legend of the *Aitareya Brahmana* which refers to a king, who was ready, to sacrifice his first son to the water-god Varuna (*A. B.*, VII, 13-18). Similarly in ancient Greece, infants were sacrificed to the water-deity Melikertes (Pausanias : I. 44 8 · II, 1 3 ; Hyginus *Fabula* 2)

Ganga cast off his human body and became immortal[1] In Greek mythology we have the legend of Ino and Melikertes[2] who after taking their leap into the sea are said to have attained immortality.

Similar are the ideas of the revival of dead, attainment of invulnerability, or the renewal of youth through water. For example in the *Mahabharata*, the demon Hari obtained a lake from Brahma which was capable of reviving the dead bodies of the *Daityas*.[3] Sage Chyavana is said to have emerged with renewed youth and celestial beauty after taking a dip in a pond.[4] In ancient Greece it was believed that the spring of Kilkia could revive the dead birds.[5] In Servius's account of Achilles's birth as mentioned above we find that he attained invulnerabiltiy by getting dipped into the waters of the river Styx.

Removal of Sin through Water

In the *Brahmavaivarta Purana* Siva sings a hymn in praise of Ganga: "She is the source of redemption. Heaps of sin, accumulated by a sinner during million of births are destroyed by the mere contact of a wind charged with her vapour. As fire consumes fuel, so this stream consumes the sins of the wicked. Sinners who expire near the water of the Ganges are released from all their sins. They become Siva's attendants and dwell at his side. They become identical with him in shape, they never die—not even on the day of total dissolution of the Universe."[6] This Puranic passage is in conformity with our present legend of the *Mahabharata*, where the Vasus, were released of their curse of mortality through the contact with the sacred river. They were cursed to become mortals by the sage Vasistha for an act of impiety.

The removal of sin through the touch of water is in actual belief among the different peoples of the world. "In great emergencies the sins of the Raja of Manipur used to be transferred to somebody else, usually to a criminal who earned his pardon by his vicarious sufferings. To effect the transference the Raja and his wife, clad in fine robes bathed on a scaffold erected in the bazaar, while the criminal crouched beneath it. With the water which dripped from them on him their sins also were washed away and fell on the human scape-

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1. *Mbh.*, XVIII, 3.
2. Apollodorus : III, 4, 3 ; Ovid : *Meta.*, IV, 519-542 ; Pausanias : I, 42, 6 ; I, 44, 7 sq. ; II, 1, 3 ; IV, 34, 4.
3. *Mbh.*, VIII, 24, 23-26.
4. *Mbh.*, III, 123.
5. H. Rose : *Handbook of Greek Mythology*, p. 294.
6. *Brahmavaivarta Purana Krsna J Khanda* 34 13 ff

n certain part of Newzealand a magical service was performe individual by which all the sins of the tribe were supposed to be d to him a fern stalk was previously tied to his person with which i into the river, and there unbinding, allowed it to float away to the their sins with it."[2]

URVASI AND PURURAVAS

earliest literary example of 'Swan-Maiden' type story is the Indian Jrvasi and Pururavas.[3] The legend occurs in many Sanskrit texts.[4] take up the version of the *Satapatha Brahmana*, where it occurs for ie at its full length ;—

The nymph Urvasi loved king Pururavas, the son of Ida on earth. Pururavas too having beheld the beautiful damsel immediately fell in love with her. When she wedded him she put the condition before her husband that only thrice a day he would embrace her; he would not lie against her will and she should never see him naked. The king agreed. Urvasi lived with him for a long time and also gave birth to a child. After some time had elapsed, the *Gandharvas*, who were then impatient for the return of their favourite nymph to *Svarga*, tried to find some way for her return. An ewe with two lambs was tied to Urvasi's couch. The *Gandharvas* then stole two lambs from her at night. Urvasi cried out for help and undressed Pururavas jumped up in order to chase the thieves, whereupon the gods sent a vivid flash of lightning and exposed the naked king to his wife. As the taboo was broken, Urvasi disappeared.

Pururavas went in search of her, wandering for many months as one demented. At last he found her at Kuruksetra, where she was swimming in the lotus lake, then called *Anyatahplaksa*, in the form of a swan along with many other nymphs. She recognised her husband and appeared before him. Urvasi asked him to go back. The heart-broken Pururavas requested the nymph not to be cruel,

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razer : *Golden Bough* (Abridged), pp. 711-712.
bid., p. 711.
I. M. Penzer's article on 'Swan-Maiden' motif in the *Ocean of story*, Vol. VIII, pp. 213-234.
. B., II, 5, ff. ; *Kathaka-Samhita*, 8, 10, 3 ; *Brhaddevata* ; *Mbh.*, I, 70 6-22) Crit Ed. , *H V* 26 ; *Visnu Purana* 4 6 19 ff ; *K S S*, VII, 4 , Sadgurusisya s to *Sarvanukramani*

and told that without her he would lie in Nirrti's lap or the fierce wolves would devour him

Owing to his great devotion the *Gandharvas* decided to grant the king any boon he desired, and he asked for the privilege of remaining eternally with Urvasi. Pururavas was asked to perform a special fire sacrifice, after which he obtained a seat in the heavenly sphere and was then never separated from his beloved.

uleius, a Latin writer of second century A. D. tells us a story, similar egend of Urvasi and Pururavas. The story is undoubtedly a much Greek story retold in Latin. In Apuleius's *Metamorphoses* this old wives' tale" is recited by an old woman in the thieves' den.

Once upon a time there was a king who had three daughters. They were all lovely maidens, but the youngest, Psyche, surpassed her sisters in beauty. Psyche's beauty had aroused such adoration that the worship of Aphrodite (Latin, Venus) was neglected. The Goddess asked Eros (Latin, Cupid), her son, to cause Psyche to fall in love with some ugly old man, but Eros himself fell in love with the girl. Since Psyche's two sisters had married well, although they were not so beautiful as she, the anger of the gods against her was suspected. Her father sent Psyche to the oracle of Apollo at Miletus, which replied that her destined husband was a dragon. Trembling but resigned, Psyche was awaiting the fulfilment of the prophecy on a lonely rock, when suddenly she felt herself gently lifted in the arms of Zephyrus, who carried her to a magnificent palace. There, when night fell and Psyche was on the verge of sleep, a mysterious being joined her in the darkness, explaining that he was the husband for whom she was destined. She could not see his features, but his voice was soft, and his conversation full of tenderness. Before the return of the dawn, the strange visitor disappeared, making Psyche swear never to attempt to see his face. In spite of the oddness of the adventure, Psyche was not discontented with her new life ; in the palace nothing she could desire was lacking except the constant presence of her delightful husband, who came to visit her only during the dark hours of night. Her happiness could have continued in this way, had not her sisters, who were consumed by envy, sown the seeds of suspicion in her heart. 'If your husband is afraid to let you see his face', they said, 'it is because he must really be some hideous monster'. They worried her so much that one night Psyche, in spite of her promise rose from the couch she shared

with her husband stealthily lighted a lamp and held it above the unknown face. Instead of a fearful monster she beheld the most charming person in the world Eros himself. In order to study her husband's features more closely she held the lamp nearer. A drop of scalding oil fell on the God's bare shoulder. He awakened at once, reproached Psyche for her lack of faith and immediately vanished.[1]

Like Ganga-Santanu, the marriages of Urvasi-Pururavas and Eros-Psyche were also between mortals and immortals and they also comprise the motifs of taboo and totem like many other 'Swan-Maiden' stories.

Nudity-Taboo

We notice that there is a taboo of not seeing the husband naked in both Indian and Greek legends. This motif of taboo placed on male nudity (particularly in the presence of opposite sex) is also present in a story current among the Zulus of Africa. The story narrates that a mythical lover used to come in a chamber of the damsel, when all was dark, and leave after certain rites in the morning. During all those days he never allowed the girl to see him naked, in spite of her great insistence. After some time he did a magical ceremony and asked the damsel to lit the fire and revealed his shining shape.[2] Such stories seem to have origin in a belief that if a woman looked upon the nakedness of a man, even if he were her husband, the man would loose his virility.[3]

The taboo may also be opposite in nature, *i. e* the same rule applied to the maiden. "The German tales of 'Swan-maiden' lay always stress on the absolute necessity of the maiden not being seen in her true nature (nakeness).".[4] In ancient Sparta and Crete the bridegroom was only permitted to seek the company of his wife secretly in the dark.[5] The custom of the Africans of Futa was very strict. The women never permitted their husbands to see them even unveiled till three years after the marriage.[6] Thus we find that the primitive law of nuptical etiquette is widely distributed.

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1. Apuleius : *Metamorphoses*, IV, 28 ; VI, 24. As Apuleius's book is in Latin, the Latin names of the gods were used in it, but because the story is originally a Greek, I have used the Greek names.
2. Andrew Lang : *Custom and Myth*, p. 84.
3. Benjamin Walker : 'Nudity', *Hindu World*, II, p. 135.
4. A. B. Keith : *Religion and Philosophy of Vedas and Upanisadas*, p 183
5. A. Lang *op cit*
6. *Ibid*

Totemic Origin

Like Ganga and Santanu the legend of Urvasi and Pururavas is also of the period, when the totemic belief was becoming obsolete, and beasts or birds of the original stories were taking the forms of nymphs. The original bird character of Urvasi is seen in the story, where she is mentioned as swimming in the lotus lake with other nymphs, all in the forms of swans.[1] In the Greek 'Swan-Maiden' story of Eros-Psyche, where the celestial being is male, the original totemic character appears in the case of the male partner. It is hinted in the oracle of Apollo which declared that the husband of Psyche was to to be a dragon.

Immortality through Fire

Pururavas's attainment of Gandharvahood through fire-sacrifice expresses the virtue of fire for granting immortality. 'Immortality through fire' may be seen in many Indian and Greek legends. Bharadvaja and his son Yavakri were resurrected together after entering fire. In the *Rgveda* Agni is said to render mortals as immortal.[2] In Greek mythology Heracles became a god after he was burnt in pile on Mount Oeta. The human element in him, which he had inherited from his mortal mother, was burnt in the flame, while the divine element ascended the pure and spotless realm of the gods.[3] Similarly, Aesclepius was raised to godhood after he was burnt in a heated column.[4]

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1. Various primitive tribes of India have accepted some particular bird as their totem. Gonds have seven bird totems *i. e.*, three species of hawk, the goose, the crow, the peacock and a kind of crane (John v. Ferreira : *Totemism in India,* p. 136). One of the septs among the Santals is called Hasdak, *i. e.* *wild-goose* (*Ibid.*, p. 110).
2. R. *V.*, I, 31, 7.
3. Apollodorus ; II, 7, 7 ; Ovid : *Meta.*, IX, 229 sqq. ; Sophocles : *Trachiniae,* 1191 sqq. ; Hyginus : *Fabula,* 36 ; Seneca : *Hercules Octaeus,* 1983 sqq. ; Lucian : *Hermotimus.*
4. Euripides *Alcestis* 1 sqq 123 sqq Pindar *Pythian Odes* III 54

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MISCELLANEOUS MOTIFS

NALA AND DAMAYANTI

The story of Nala and Damayanti in the *Mahabharata* is one of the most ılar legends of Indian mythology. It has exercised a considerable influence e development of the later literary traditions of the country, and is well-wn in the West also from having been translated into Latin by Bopp and English verse by Dean Milman. The legend runs as follows :—

> Bhima, The king of Vidarbha had a daughter, named Damayanti, who was very lovely and accomplished. Nala the king of Nisadha, was brave, handsome, virtuous and was well-trained in the care of horses. Both the young people had heard the tales of each other's beauty and worth from the informations conveyed by a swan. Without seeing they started loving each other upon the mere fame of their respective virtues and beauty. As the time of the princess's *syayamvara* approached, the gods Indra, Agni, Varuna and Yama also decided to join the ranks of the suitors. Damayanti was determined to espouse none but Nala. But she found that all the four gods came to her *syayamvara* in the guise of Nala. She was distressed that all her suitors looked alike. At last she appealed to the gods :—
>
> "As on hearing the speech of the swans I chose the king of the Nisadha as my Lord, for the sake of that truth, oh, let the gods reveal him to me. And as in thought or word I have never swerved from him, oh, let the gods, for the sake of that truth, reveal him to me...oh, let the exalted guardians of the worlds assume their own proper forms, so that, I may know the king Punyasloka (Nala)."
>
> Immediately the gods responded to the appeal. They assumed their original forms and Nala was clearly recognisable among them. The pri in her delight cast upon the king her eye and the garland of selection was round his neck

Now the demon Kali and his assistant Dvapara were bent on Nala's downfall. Once when Nala was doing evening prayer without washing his feet, Kali entered his body and Dvapara entered Nala's younger brother Puskara. Kali inspired Nala to play dice with Puskara. As a result, Nala lost his palace, possessions, and kingdom and even his clothes, and had to go into exile.

Nala and Damayanti wandered into a forest where they maintained themselves on roots and fruits and slept on rough beds of *Kusa* grass.

In the forest, after some time had elapsed, Nala deserted his wife, not wishing her to share his trouble any further. Then followed two famous events. In one of these Damayanti saved herself from a dissolute hunter by having recourse to an "Act of truth", asserting that if it was true that she loved Nala only, let the hunter fall dead. Her curse at once consumed him in a flash of fire. In other incident, Nala saved the life of the serpent Karkotaka, who in return bit him and transformed him into a black and deformed dwarf in order to escape recognition during the period of his exile. The serpent also gave him a garment, which when donned, would restore his true appearance. In this form Nala entered the service of Rtuparna, king of Ayodhya, as a trainer of horses and an accomplished cook, under the name of Bahuka.

Damayanti had returned to the kingdom of her father at Vidarbha. Her father now sent out agents to find Nala, but the assiduous search was in vain, for no one knew him in his altered form. At last, however, one suspected him, and informed Damayanti. When she got the news of a marvellous cook and charioteer who was serving Rtuparna, the king of Kosala, she felt sure that this was Nala, for the gifts of 'Magical-Cooking' and skilful charioteering were Nala's assets. She resolved to test his feelings by announcing her intention of holding a second *svayamvara*.

The king of Kosala heard the news and he set forth for this *svayamvara* in his chariot with its skilled driver. So wonderful was the driving that when the king dropped his cloak, the chariot was already a *Yojana* on its way before he could stop to pick it up. The king was so impressed that he exchanged gifts with Nala *i. e*, he took Nala's skill in charioteering and in return gave his own skill of mathematics and dice As a proof of his skill pointed

to a tree and informed Nala that the tree had five crores of leaves two thousand ninety five fruits and that the leaves and fruits lying on the ground were one hundred one times more than those on the tree. Upon counting, Nala found Rtuparna's statement to be quite accurate. When Nala had acquired this knowledge the spirit went out of him, but still he retained his deformity.

At her father's palace Damayanti suspected Nala's disguise and by observing his 'Magical-Cooking' she was convinced that he was her husband. The pots were filling up with water without being put in and wood were catching fire without having been lighted and the cakes were made in a moment. They met, and, after some dialogues and the interference of the gods, became reconciled, and Nala resumed his form. He again played with Puskara and profiting by the knowledge he had obtained from Rtuparna, he won back all which he had lost. Nala being generous and just not only forgave his brother but sent him to his own city enriched with many gifts.[1]

ur purpose of study the following points are to be noted in the above

Both Nala and Damayanti fell in love without actually seeing each other.

To identify Nala, Damayanti appealed the gods for help.

Nala was recognised among the identical companions.

To express his gratefulness the serpent Karkotaka gave Nala a magical-cloak which could restore his original form.

Just by a look at a tree for a moment Rtuparna could tell the exact number of its leaves and fruits.

Nala served as a cook and had the gift of 'Magical-Cooking'.

Unseen

s legend of Nala and Damayanti, we find that just by hearing the ach other from a swan, love began without seeing each other. This e unseen' (T. 11 ff.) is a popular motif of numerous legends and Usually in such stories the hero may fall in love with a woman on escription of her (T. 11. 1) ; on seeing her picture (T. 11. 2) ; seeing am (T. 11. 3) ; or sometimes only on hearing her name mentioned.

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[1] ibid. III, 5043.

For example, in the story of Usa and Aniruddha, Usa fell in love with a prince whom she saw in a dream and was anxious to know, if there was such a person. Her favourite companion Chitralekha, drew the portraits of many gods and men, but Usa's choice fell upon Aniruddha, the son of Pradyumna and grandson of Krsna.[1] In the same way the geese named Suchimukhi extolled the beauty and valour of Pradyumna to princess Prabhavati. Although Prabhavati knew that he was the enemy of her father's race, she decided to have none but Pradyumna as her husband.[2] In a story of the *Kathasaritsagara*, king Udayana is said to have lost his heart to Vasavadatta, just on hearing her description.[3] In another story king Vikramaditya, seeing a picture of an unknown lady, fell in love with her.[4] Likewise, after seeing the portraits of each other, princess Roopalata and the king Prthivirupa set their hearts on each other.[5]

The motif of 'Love of one Unseen' goes back to a very early date. In the famous ancient Egyptian tale of 'Two brothers' (contained in almost perfect papyrus in the British Museum and dates back to 1250 B. C, the times of Ramses II) we have an instance of falling in love at the sight of the hair of an unknown person (T. 11.4.1).

In the Grimm's tale entitled 'Faithful John' (No. 6) an old king on his death bed entrusts his young son to a tried and faithful servant, warning him not to let the prince enter a certain locked room or see the portrait therein. The prince eventually does see the portrait, falls in love with the princess depicted, and despite warning and dissuasion determines to seek her. The prince helped by his faithful servant John, overcomes all the hurdles and succeeds in getting the hand of the princess. In a Norse folk-tale, a king fell in love with the portrait of a beautiful girl. He sent the girl's brother to bring her to him, intending to make her his wife.[6] Arthur in the *Romance of Artus de la Bretagne* falls in love with a lady he sees in a dream.[7] A peculiar example is found in an Indonesian story where the hero falls in love through seeing the marks of a lady's teeth in the fruit she has bitten (T. 11. 4. 4.).

The records of many social workers prove that by hearing friends' description men and women actually fell in love with each other. In Hindu tradition such

1. *H. V.*, II, 118.
2. *H. V.*, II, 92.
3. *K. S. S.*, II, 11, 6.
4. *Ibid.*, XVIII, 122, 171.
5. *Ibid.*, IX, 51.
6. *D. F. M. L.*, p. 175.
7. F. Liebrecht : *John Dunlop's Geschichte der Prosadichtungen oder Geschichte der Romane Novellen Maerchen*, p 107

type of love was known as *adrastakama*, and in Irish legends this was called as *grad-ecmaise*.[1]

Act of Truth

In Damayanti's appeal to the gods for identifying Nala, we have the 'Act of truth' motif in which the power of a simple truthful declaration (of whatever nature) causes the accomplishment of some wish or resolution. The declaration of fact is accompanied by a desire for a certain thing to happen in proof of the declaration being true. The motif reappears again in the story, when Damayanti saves herself from the lascivious hunter, saying that if it is true that she loves Nala alone may the hunter fall down dead, and the hunter immediately falls lifeless to ground.

In the *Ramayana*, the 'Act of truth' motif may be seen at the end of the epic, when after an exile of fifteen years Sita is recalled by Rama and she then publicly declares her innocence and calls upon her mother earth as witness. The earth opens up, taking her daughter back, leaving Rama disconsolate.[2]

The motif occurs in numerous folk tales of India and outside. In a tale from the *Kathasaritsagara* an elephant which refused to stand could do so only with the touch of a chaste woman. The king called on his 80,000 wives but the elephant remained sitting. In the meanwhile there appeared a maid-servant named Silavati from Tamralipti. When that chaste woman heard what had taken place in the kingdom, she reached the palace and, after taking the permission from king, approached the elephant and said, 'I will touch this elephant with my hand, and if I have not even thought in my mind of any other man than my husband, may it rise up'. Having said this, she touched the elephant. The elephant rose up in good health and began to eat.[3] Similarly in a Tibetan tale of 'Two brothers' the she-elephant was unable to bring forth her young, until touched by a pure woman.[4] In the old Irish legend *Echtrae Cormaic* (the

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1. *D. F. M. L.*, p. 649. For other references to such type of love see, Rohde ; *Der Griechische Roman und Seine Vorlaeufer*, pp. 45, 46, 49 ; Ralston : *Russian Folk-tales*, p. 240 ; A. Coelho : *Contos Populares Portuguezes*, p. 109 ; Clouston : *The Book of Sindibad*, pp. 166, 303 et seq. ; Burton ; *Nights, Supp.*, Vol. I, p. 226. Numerous references are given in Chauvin Victor's *Bibliographie des Ouvrages Arabes*, Vol. V., p. 132.
2. *Ra.*, VII, 97.
3. *K. S. S.* VII, 36. For other occurrences of this motif in *K. S. S.* see, X. 63 ; XVII. 119.
4. Schiefner and Ralston *Tibetan Tales* pp 227 28

adventures of Cormac), the hero was given a wonderful cup by Manannan Maclir in the land of the living. This cup broke into three, if three lies were told over it, and became whole over three truths. It proved to Cormac, the chastity of his wife.[1] It is to be noted that in all these legends and tales 'Act of truth' is identical with the motif of 'Chastity-test'.

The 'Act of truth' is not always a 'Chastity-test'. For instance, in the *Old Testament*[2] we read: "And Elijah answered and said to the captain of fifty, 'If I be a man of god, then let fire come down from heaven, and consume thee and thy fifty.' And there came down fire from heaven, and consumed him and his fifty". In the Jatakas where its occurrence is very frequent, we may see its varied forms. "Thus in *Jataka* No. 7, it is invoked to prove the paternity of an infant; in No. 20 to obtain water to drink; in No. 35 to turn back forest fire; in No. 62 to obtain safety in a fire-test; in No. 75 as a rain-charm; in No. 444 to counteract poison; in No. 463 to get a ship back to harbour; in No. 489 to obtain a son; in No. 491 to free all captive animals; in No. 513 to deliver a man from captivity; in No. 518 to ascertain the truth; in No. 519 to cure leprosy; and in No. 537 to heal wounds".[3]

"Truth has been regarded all over the world and in all ages as irresistible, as something possessing a power which even gods cannot spurn, and from which the wicked shrink in terror. The deities of the Jew, the Christian and the Mohammedan are regarded as acting in accordance with truth—one might almost say as being the personification of truth in its widest sense. No wonder, then, that the utterance of a simple truth was considered sufficiently powerful to cause miracles to take place," as we notice in the instances mentioned above The 'Act of truth' "lies at the background of the magic art of primitive peoples and is still used in some form or other among the most civilized countries. We have all heard a man in expressing surprise, or in making a resolution begin, with the words 'as sure as my name's so-and so...' This is a form of oath introduced by a statement of absolute truth, thus lending power to what follows"[4]

Recognition among Identical Companions

The motif of spotting a particular person among identical companions

1. *D. F. M. L.*, p. 337.
2. *Kings* (2), i, 10-12.
3. Cited by Penzer: *Ocean of Story*, Vol. III. p. 179.
4. Quoted from Penzer's article on the 'Act of truth' in the *Ocean of Story* Vol. II, pp. 31-33. For additional references see, Steel and Temple: *Wide-Awake Stories*, p. 429; Busk: *Sagas from the Far-East*, p. 47; Juelg; *Kalmuekische Maerchen*, p. 20; Bompas: *Folklore of the Santal Parganas* p 118 *D F M L* p 8

(H 161); as seen in the case of Damayanti's recognition of Nala may be seen in the *Mahabharata* legend of sage Chyavana also. It states that the sage Chyavana was married to the daughter of king Saryati named Sukanya. Once, the twin gods Asvins, coming to the sage's hermitage, compassionated her union with so old and ugly a husband as Chyavana and tried to induce her to take one of them in his place. But their pursuasions failed. The Asvins were impressed with the chastity of Sukanya. They informed her that they were the physicians of the gods, and could restore youth and beauty to her husband. The three (Chyavana and Asvins) then bathed in a pond and emerged in celestial forms. Chyavana too was now in the form of Asvins. Each one asked her to be his bride but she recognised her husband among the three.[1]

This motif of recognition of a person among identical companions is well-known also in European folk-tales.[2] The instances are found in both ways, *i. e.* heroine has to recognise her bridegroom disguised among several youngmen or *vice versa*.

J. A. MacCuloch points out that such tales may reflect "the relic of a primitive marriage ceremony, traces of which have survived here and there in Europe as well as among less civilized peoples. All this point back to some ceremony thus remembered, by which, to the primitive minds dangers supposed to lurk in marriage were lessened or overcome."[3]

Grateful-Snake

The gift of a magical clock to Nala by the serpent in return for saving his life, comes under the motif of 'Grateful-Snake' stories, a popular theme of both Eastern and European folk-tales. Eastern fiction abounds in such stories. In a tale from the *Kathasaritsagara*, king Udayana, while roaming about in persuit of a deer in the forest, saw a snake which was forcibly captured by a *Savara*. The king, feeling pity for that snake, requested that *Savara* to leave him. The *Savara* pleaded that catching snakes was his livelihood, for he was a poor man and was maintaining himself by exhibiting dancing snakes. On hearing this, Udayana gave that *Savara* the bracelet which his mother had bestowd on him, and succeeded in persuading him to set the snake at liberty. The snake, being pleased with Udayana, bowed before him and informed him that he was the eldest brother of Vasuki, called Vasunemi. As a token of gratitude, the snake presented him a sweet sounding lute and other gifts.[4] In a Jataka story, the 'Grateful-snake' presented to hermit, a large amount of gold.[5] In the Tamil

1. *Mbh.*, III, 123.
2. *D. F. M. L.*, p. 784.
3 Folk Memory in Folk-tales *Folk-Lore*, Vol. LX, Sept 1949

text *Alakesa Katha*, the snake gave a jewel from his head to a Brahmana. The Brahmana was supposed to give that to his wife and then return to be devoured. On the honest man's return the snake became pleased. He repented and gave a second jewel to the Brahmana.[1]

The stories of 'Grateful-snakes' are equally popular in European tales. In a tale from Albania, the reward from 'Grateful-snake' was a 'magical-stone' which when rubbed summoned a black man, who fulfilled all the desires.[2] In a similar tale from Bohemia the reward was a 'magical-watch' which worked like Aladin's lamp.[3]

Magical-Object

The cloak which could restore Nala's original form, when desired, is among one of the various 'Magical-objects' popular in folk-tales, legends and mythology. 'Magical-objects' (D. 800-1699) are an essential of *Maerchen*, appearing everywhere in the world The garment or cap of invisibility, cloak of transformation, magical purse, seven league boots, wishing rings, swords or spears that never fail, fiddles and pipes that cause compulsive dancing, mills that grind salt, kettles that make all who touch them to stick together, Aladin's lamp, magical fruit, flying horse, and iron or magic circle possessing power to confound demons are some popular 'Magical-objects' of widespread occurrence in folk-tales.[4]

Shamanist-Contest

Rtuparna's knowledge of telling the exact number of leaves and fruits on a tree is analogous to the similar power of Mopsus in the Greek mythology. Calchas and Mopsus were two diviners. It was foretold about seer Calchas that he would die if he met with a wiser diviner than himself. A wild fig tree grew on the spot, and Calchas asked, "How many figs does it bear" Mopsus answered, "Ten thousand and a bushel, and one fig over", and such was actually found to be the case. Then Mopsus asked Calchas concerning a pregnent sow,

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1. Cited by Clouston : *Eastern Romances*, p. 231. For more Indian stories of 'Grateful-snakes' see Jacob, *Indian Fairy-tales*, pp 246-47 ; Frere : *Old Deccan Days*, p. 21 ; *Kathakosa*, Tawney's translation, p. 85 et. seq.
2. A. Dozon : *Contes Albanais*, 9.
3. M. Leger : *Slav Tales*, No. 15. For many other variants in Europe see Clouston's *Popular Tales and Fictions*, Vol. I, pp. 226-228, 231, 321-325. Equally popular are the stories of 'Ungrateful snakes'.
4. See Penzer's article on 'Magical-Articles' in *the Ocean of Story* Vol I, pp 25 29 Also see *D F M L* p 662

How many pigs has she in her womb and when will she farrow ? Calchas answered eight . But Mopsus smiled and said, the divination of Calchas is the reverse of exact ; but I, as a son of Appollo and Manto, an extremely rich in the sharp sight which comes of exact divination, and I divine that the number of pigs in the womb is not eight but nine and that they are all male and will be farrowed without fail tomorrow at the sixth hour." So when these things turned out so, Calchas died of a broken heart and was buried at Notuim.[1]

Like Mopsus and Calchas, another seer in Greek mythology, noted for his sharp sight, was Lynceus. He was also able to see the hidden things.[2]

The miraculous power of Rtuparna, Mopsus and Lynceus is the power like Shamans, who are said to have possessed the knowledge of seeing the objects at a great distance This mantic sharp sight was called *'Oxydorika'* by the ancient Greeks. The Eskimos call the Shamnist 'he who has eyes'.[3] The Selknams of Tiera del Fuegi describe the Shaman's visual power as "an eye which, stretching out of the magician's body, goes in a straight line towards the object which it has to observe while still remaining united with the magician".[4] One of the principal functions of a South American shaman was to uncover hidden thing.[5]

The tale of Calchas—Mopsus reminds us the 'Shamanist-contests' that we find described in Ireland, North Europe, India, Siberia and many other areas The tribal culture with medicine-men has left its records everywhere.[6] This motif of contest is not visible in the *Mahabharata* story. There is no mention of Rtuparna's rivalry with anyone. Unlike Calchas and Mopsus, both Rtuparna and Nala display their skill in two different arts. In spite of these differences, the presence of two (Nala and Rtuparna) revealing their respective powers in the Indian legend, reflect an inkling of the 'Shamanist-contest' as seen in the case of Calchas and Mopsus.

Hero in the Guise of a Cook

The service in the kitchen in the disguise of a cook, as seen in the case of Nala is especially dear to the young hero of popular narratives.[7] In the *Virataparva* of the *Mahabharata* Bhima also served as a cook in the house of Virata.

1. Apollodorus ; *Epitome*, VI, 3-4.
2. Appollodorus : III, 10, 3.
3. Jack Lindsay : *The Clashing Rocks*, p. 277.
4. *Ibid*.
5. *D. F. M. L.*, p. 1102.
6. Jack Lindsay *op cit* p 278
7. De Gubernatis *Zoological mythology* Vol. I p 158

Magical-Cooking

The 'Magical-cooking' of Nala is a folk-tale motif, (H. 35. 2) occurring in numerous tales of different lands. In one story of the *Arabian nights* the hero like Nala is discovered by his skill in 'Magical-cooking'.[1] In a tale from Sicily the heroine Lattughina was said to have possessed similar power. On her order the fire was lighted on its own accord, a golden pan was placed itself upon the fire and the oil was poured itself in the pan.[2]

THE 'INEXHAUSTIBLE-VESSEL" OF DRAUPADI

In the *Vana Parva* of the *Mahabharata* is mentioned a vessel which could feed any number of people. The tale relates that during their exile in the forest, the Pandavas were also accompanied by a multitude of Brahmanas, learned in the various branches of knowledge. Yudhisthira was facing the problem of feeding them. It was difficult for him to feed them, but it was also not proper to leave them. He sought the advice of the sage Dhaumya, who asked him to propitiate the Sun-god. Yudhisthira propitiated the Sun-god and obtained from that luminary an 'Inexhaustible-vessel' which could supply all and every viand that might be needed.[3]

At another place in the same *Parva,* sage Durvasa is said to have arrived at the house of the Pandavas along with his ten thousand disciples and asked for food at a time when even Draupadi had finished her meal after having fed the Pandavas. Yudhisthira was perplexed. However, he asked the sage and his disciples to take their baths before taking meals. The puzzled Draupadi, prayed Lord Krsna, who arrived immediately. Krsna asked her to bring the cooking vessel in which only a leaf of vegetable had remained He ate the leaf and told Draapadi that all the guests would feel satiated by that act. The sage Durvasa and his disciples, after their baths in the river felt, that they had taken a very sumptuous meal, and left the place at once without informing Yudhisthira.[4]

Similar to the vessel of Draupadi is the occurrence of an 'Inexhaustible-bowl' in the *Manimekhlai*, a South Indian Buddhist legend dating in its literary

1. Burton : *Nights*, Vol. I, p. 244.
2. Gonzenbach : "Vonder Tochter der sonne", *Sicilianishe Maerchen*, No. 28 Vol. I.
3. *Mbh.*, III, 4, Crit. Ed.
4. *Mbh.*, III, 263, (G. P. ed.). Placing the above two legends together in his *Legends in the Mahabharata* (p, 306) writes Dange, "we feel pretty sure that the second version was a later patchwork based on the previous one to give [illegible] to Krsna, while the chief [illegible] in the [illegible] one was, [illegible] raja"

from about the third century A. D. The legend narrates that "there will appear a damsel Manimekhlai with a begging bowl (originally the Buddha's) in her hand. Fed from that 'Inexhaustible bowl' the whole living world will revive. The bowl is called Amrta Surabhi and it appears once a year on the Buddha's birthday, from the waters of a lake beside a miraculous Buddha seat protected by Indra ; it emerges from these waters and enters Manimekhlai's hands; she makes it her vocation to alleviate hunger, thus, for example, in Puhar she appeared in the hall of the hungry and destitute with the 'Inexhaustible bowl' in her hand, as if pouring rain had come on a wild region burnt up with the heat of the sun, and from the bowl she feeds all men to their uttermost satisfaction."[1] In a Jataka tale we find an 'Inexhaustible-cup' given by Sakka (Sakra) to a poor boy, who uses it only to get drunk at will.[2]

Comparable to the *Mahabharata* story is the famous story of Philemon and Baucis in the Greek mythology, related by the Latin writer Ovid in his *Metamorphoses*. The story narrates that a poor old couple were the only ones in their district to offer hospitality to the gods Zeus and Hermes, who were trying to find shelter for a night. While entertaining the divine guests, the old couple discovered to their surprise, that every time the wine bowl was emptied, it was filled up again by itself.[3]

The motif of the 'Inexhaustible-food' (D 1652 ff.) occurs at a much earlier date, in a Cannanite mythological text from Ras Shamra Ugarit, the survived copy of which is dated to the fourteenth century B. C. According to this text, two greedy sons of the god El, came across a man, who was storing grain When they begged bread and wine from him, they were informed that he had a very little quantity of either. In spite of that they broke into his store and ate lavishly, for the little quantity of grain and wine had then become larger quantities.[4]

The high antiquity of this motif of inexhaustibility is further revealed by its occurrence in the earliest Indian text *Rgveda* :—"We shall drain the well full of water, that never is exhausted, never faileth."[5]

According to a Hebrew legend the prophet, Elijah was once entertained at Zarephath by a poor widow. She had very little food in a barrel and a little oil in a cruse, but she prepared a cake for the prophet before serving herself and her son. The prophet being pleased promised her that the barrel and her cruse

1. A. K. Coomaraswamy : *Yaksas*, p. 39.
2. *Bhaddaghata Jataka*, No. 294.
3. Ovid : *Meta.*, 679-680.
4. T. H. Gaster : *Thespis*, 434 f.
5 *R.V.* X 101 5

would remain inexhaustible throughout the period of draught.[1] Further in the *Old Testament* we have allusion to the manna, gathered by the Hebrews every morning in the wilderness : "he that gathered much had nothing over and he that gathered little had no lack".[2] In the *New-Testament* is described the miracle of loaves and fishes The five loaves and two fishes, which were divided by Jesus among his multitude of disciples, satiated them.[3] In Europe, this motif of 'Inexhaustible-food' supply is more prominent in Celtic mythology. It was frequently adopted in Christian hagiologies, under the influence of the *New Testament* story of the loaves and fishes.[4]

The modern folk-tales of India and many other countries abound in the stories of 'Inexhaustible-food' supply. A tale from Bengal refers to a poor Brahmana, who received from Lord Siva and Durga a *handi* (earthen pot) which yielded an inexhaustible supply of sweatmeat.[5] In the West the motif is best known from the tale entitled *Vom Suessen Brei* (No. 103) in the collection of Grimm. In Finish and Hungarian tales, a poor girl satiated her guest from three grains of corn which continuously multiplied. Similarly a samovar developed twelve spouts by itself, each having a different drink.[6] In a modern Turkish tale, the inexhaustiblity is endowed in a coffee mill.[7]

From the Pelew Islands comes the story of a magic bird known as Peaged arsai, which once came to a poor hungry boy and gave him a piece of meat and some *toro* to eat. The food proved to be inexhaustible, for as soon as the boy used to eat, everytime it was immediately replaced.[8] Among Kwakiutls, an American Indian tribe of North Pacific coast, we hear the tale of a man, who by his father-in-law was sent to bring salmon berries in winter, with the hope and intention that he would die, on the impossible quest. But the son-in-law brought back a basketful of salmonberries, which turned out to have an inexhaustible supply.[9] The similar type of tale occurs among the Comox and Squamish tribes of the same region.[10] In North American Indian tales a small

1. *Elisha*, IV, 1-7.
2. *Exodus*, IXV, 15, 18.
3. *Mark*, VI, 37-44 ; *Joh n*, VI, 26.
4. H. Gunther : *Die christliche Legende des Abendlandes* (1910), p. 97.
5. L. B. Dey : *Folk-Tales of Bengal*, pp. 53-63. For such more parallels in Indian folk-tales see, Barooah ; *Folk-tales of Assam*, 124 ff ; *Folk-lore and Legends, Oriental*, p. 101.
6. T. H. Gaster : *Myth Legend, and Custom in the Old Testament*, p. 518.
7. *Ibid.*
8. Hambruch : *Suedseemaerchen* (1916), 37
9. *D F M L* p 137
10. *Ibid*

quantity of food is generally set before a hungry visitor. The visitor thinks that quantity is very little, but finds to his surprise that he can never finish it. The food is sometimes, contained in a cup or kettle, and sometimes it is in the form of a nut or bone that can never be fully consumed.[1]

The 'Inexhaustible-food' or drink supply is a motif of widespread occurrence. It is well-known all over the Europe, Japan, China, India, in all the Pacfic cultures, and among the North American Indians. The food or drink is generally supplied from a cauldron, pitcher, cup, bowl or any other vessel (D. 1472.1.7 ff.). In Europe we find 'Inexhaustible-bread, cake, cheese', (D. 1652.1.1. ff.) ; in Indonesia 'Inexhaustible-rice' (D. 1652.1.3) ; and 'Inexhaustible apples' in Irish folklore (D. 1652.1.7).

In India the theme of 'Inexhaustible-vessel' is not confined to tales only. Among all the auspicious symbols represented in Indian art, the full vessel (*purana kalasa, purana ghata,* etc.) which is thought to be a representation of 'Inexhaustible-vessel' is the commonest. Its numerous examples may be cited in the Indian art.[2]

Wishing-Jewel

Similar is the idea of a jewel in the *Uttarakanda* of *Ramayana,* the possession of which makes one to be free from hunger and thirst. The jewel was originally given to king Sveta by Brahma, who in turn gave it to sage Agastya and sage Agastya presented it to Lord Rama.[3] The 'Wishing-jewel' which proved to be a support for livelihood also occurs in the *Pada Kusalamanava Jataka.*[4] A Nagaraja in the *Manikantha Jataka* possessed a precious gem which yielded "rich food and plenty" at one's will.[5]

Inexhaustible-Cloth and Inexhaustible-Purse

The inexhaustibility is not confined to food and drink only. In the episode of Draupadi's *Chiraharana* in the *Mahabharata,* the inexhaustibility is extended to garments.[6] In many folk-tales there are instances of 'Inexhaustible-purse, bag or chest' furnishing money (D. 1451 ff.)

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1. *Ibid.*, p. 522.
2. Anand K. Coomaraswamy : *Yaksas*, pp. 61-66.
3. *Ra.*, VII, 78.
4. *Jataka,* No. 432.
5. *Jataka* No. 253.
6. *Mbh*, II 61 41 Crit Ed.

K and Cornucopia

A similar idea is seen in the occurrence of the cow of plenty, in the Indian and the horns of plenty in the Greek legends. In Indian mythology this cow of plenty is known as Kamadhenu, Nandini, or Surabhi. It granted its possessor the sage Vasistha all things he desired. Parallel to Kamadhenu is the Cornucopia *i.e.*, horn of plenty in Greek mythology. This horn of abundance was always filled with fruit and was self-replenishing according to the wishes of its possessor. It was of she-goat Amalthea, which nourished infant Zeus [1] From one of Amalthea's horns flowed ambroasia, and from the other flowed nectar [2] Some accounts say that the horn was torn from bull-Achelous by Herakles.[3] In Irish folk-lore we come across the motif of 'Cow with never failing milk' supply (D. 1625, 3).

Wishing-Tree

We also come across the 'Wishing-tree' that grants all desires. The ever-green, and ever-blooming and ever bearing 'Wishing-tree' is found in all Eastern religions including Christianity. In India it appears as Kalapavraksa and as Yggdrasil among the Scandinavians. In a tale from the *Kathasaritsagara*, the 'Wishing-tree', which fulfilled all the desires, was planted in the house of Jimutavahana.[4]

We have thus seen that the inexhaustibility may be found in various things, but the most common type appearing in legends and tales is the theme of the 'Inexhaustible-food' mainly supplied through some 'vessel'. In the *Mahabharata* and in a Jataka tale mentioned above this 'Inexhaustible-vessel' was the gift of the Sun-god. We have seen the role of the sun in granting the wish for a child in the legend of Karna's birth.[5] Thus in both the cases we find the fertility aspect of the sun, whether it fulfills the desire of the offspring or produces food in the vessel. The vessel is also considered a symbol of the Mother-Earth.[6] Therefore, it may be postulated that the fertility of the earth is also reflected through the legends of 'Inexhaustible-vessel'.

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1. Apollod. : II, 7, 5. As to the horn, see, A. B. Cook : *Zeus*, I, 501 sq.
2. Callimachus : *Hymn to Zeus*, 48 sq.
3. Ovid : *Meta.*, IX, 1-100, 50.
4. *K. S. S.*, IV, 22. For detailed study see, James Fergusson's work *Tree and Serpent Worship* ; W. Crooke ; *Popular Religion and Folk-lore of Northern India* ; *E. R. E.*, Vol. XII, p. 255 et. seq.
5. *Supra* pp 46-47
6. *Supra* p 59

SVAYAMVARA OF DRAUPADI

isode of the *svayamvara* of Draupadi reveals an ancient custom of class, in which the bride was won by a hero after defeating other e contest of archery. The legend as described in the *Mahabharata* med up as follows :—

King Drupada had decided to hold a *svayamvara* to help in the selection of a husband for his daughter The king had always cherished the wish of bestowing his daughter on Arjuna, the son of Pandu, knowing Arjuna's skill in archery. Drupada caused a very stiff bow to be made, that was incapable of being bent by any one except Arjuna. A vast amphitheatre was prepared. When all prepations were complete, Dhrstadyumna taking hold of his sister's arm announced :—

"Hear Ye assembled kings, this is the bow, that is the mark, and these are the arrows ; shoot the mark through the orifice of the revolving machine by means of these five sharpened arrows. He, who achieves this great feat he will obtain my sister as his wife".

Thereupon the princes, one after another, began to exhibit their strength but they could not string the bow even with their best efforts. The Pandavas were also present there in the guise of the Brahmanas. No one could recognise them. When all the monarchs had failed to string that bow, the high-souled Jisnu (Arjuna) arose. He strung the bow easily. Taking up the five arrows he shot the mark and caused it to the ground through the hole in the machine.

When king Drupada expressed his desire of bestowing his daughter on that Brahmana, all the assembled kings were filled with wrath, because they thought that Brahmanas had no claim in respect of an election of husband by a Ksatriya damsel. They took up their weapons and rushed at Drupada for slaying him. But he was protected by the mighty Pandavas[1].

her well-known instance of winning a bride through test in archery *amvara* of Sita in the *Ramayana*[2] Similar instances occur in the Buddature. Bodhisattva got the bride by stretching a bow of his grand hanu, which no one had ever been able to lift.[3] In the *Janaka*

Mbh., I, 176-181, Crit. Ed.
a, I, 67.
Lalitavistara Parivarta XII

Jataka also we have a story of the hero who was married to the princess after bending an enormous bow.[1]

The archery contest for winning a bride is related in some Greek legends also. One legends states that king Eurythus promised the hand of his daughter Iole to the man, who could vanquish him in the archery contest. Hercules fulfilled the condition by defeating Eurythus. But the king did not keep his words.[2]

The *Odyssey* furnishes a striking parallel of Draupadi *svayamvara* Penelope, the wife of Odysseus tells her husband (who is in the form of a beggar, and she had not yet recognised him) that she can now no longer postpone her surrender to the suitors. Her words are as follows :—

> "The fatal dawn which shall part me from home is already on the way. For now I shall propose a contest with the axes, which Odysseus, when at home, used to set them in a line like trestles, twelve in all ; then he would stand a great way off and send an arrow through. I shall now propose this competition to my suitors Whosoever with hands shall lightliest bend the bow and shoot through all twelve axes, him I will follow and forsake this home, this bridal home, so very beautiful and full of wealth, a place I think I ever shall remember even in my dreams"[3].

Later Penelope announces the competition[4] and Eurymachus, the leader of suitors, says, "what a shame it would be to us if a wandering beggar easily bends the bow and shoot through the iron-axes".[5]

The exhibition shot is narrated as follows :—

> "The wise Odysseus, when he had handled the great bow and scanned it closely—even as one well-skilled to play the lyre and sing stretches with ease round its new peg a string, securing at each end the twisted sheep-gut ; so without effort did Odysseus string the mighty bow. Then laying the arrow on the arch, he drew the string and arrow notches, and forth from the bench on which he sat let fly the shaft, with careful aim, and did not miss an axe's ring from first to last, but clean through all sped on the bronze-tipped arrow" [6]

The similarity between this Greek legend of *Odyssey* and the story of Draupadi *svayamvara* is very obvious Like Arjuna and his brothers the Greek hero too was a prince in disguise at the time of contest, Both the heroes (Arjuna and Odysseus) performed a wonderful exhibition shot. Further we notice that at both the places the hero shot the mark through certain obstruction.[1] A significant point, which draws our attention in Greek legend is the holding of archery-contest in the absence of husband. It has parallel only in Japan.[2]

The motifs of the "miraculous exhibition shot, the courting of a lady, the bending of bow or the shooting of an arrow through a series of objects in succession, and prince in disguise" are common in both ancient Greek and Indian epics. Elsewhere they are rarely found. The cultures of India and Greece may have a common source for above stories in that remote period when the Indo-European people were living together and it became the common heritage of both Indian and European branches of the family.[3]

1. In the theme of shooting an arrow through certain obstruction, we find that in the *Mahabharata* the five arrows were shot through an object, while in *Odyssey* an arrow was shot through a series of objects. This motif of shooting an arrow through a series of objects in succession is absent in the *Mahabharata*, but we find many other Indian legends of this type. In the *Ramayana*, Sugriva prepared a line of seven trees in the forest and asked Rama to prove his skill by shooting an arrow clean through the tree-stems (*Ra.*, IV, 12, 3). In the *Lalitavistara* the arrow shot by the hero had cut down twenty nine black poplars and was embeded in the thirtieth tree. (*Parivarta*, XII). In a folk-tale of Punjab, certain giants brought out seven iron griddles, each of which weighed 35 tons, and setting them up in a row one behind another they challenged prince Rasalu to pierce them, which he successfully did (C. Swynnerton ; *Romantic Tales from Punjab*, 212 ff.). This motif of shooting an arrow through a series of objects is neither mentioned in Aarne Thompson's *Types of Folk-tale* nor it occurs in Stith Thompson's *Motif Index of Folk Literature*.
2. Stith Thompson :*Motif Index of Folk Literature*, III, p. 402, No. H. 331. 4. 2. It seems that since in Indian scheme of values great store is set by woman's chastity and faithfulness, the arranging of *svayamvara* in the absence of husband was not considered desirable. In the story of Nala Damayanti, we find that the second *svayamvara* was announced in the absence of husband, but it was proposed to get back the lost husband, for only a fast chariot driver like Nala Could reach on such a quick notice.
3. Page ; "Problem of Odyssey" in *Epetiris Philosophikis Scholis Panepisti* 1964

THREE STRIDES OF VAMANA

Bali, the son of king Virochana, conquered all the deities including Indra and Marutas, and he ruled over the Three Worlds. After the conquest, when Bali began to perform a sacrifice, the *Devas*, under the leadership of Agni approached Sri Visnu in Siddhasrama and requested him to come for their aid before the completion of the sacrifice. They further asked the Lord to take the form of a dwarf in order to secure the welfare of the *Devas*. Upon this, the resplendent Visnu was born of the womb of Aditi as the incarnation Vamana (dwarf), and, disguised as a mendicant, he approached king Bali. The dwarf mendicant, begged a piece of ground that could be covered by three steps and, having obtained what he asked, he covered the whole universe in three strides [1]

The motif of 'Deceptive land measure' as seen in three strides of Visnu occurs in the legends of many countries. In Roman mythology, Dido, after her arrival on the coast of North Africa from Tyre, purchased as much land as might be covered with the hide of a bull, but she ordered the hide to be cut up into the thinnest possible strips, and with them she surrounded a great extent of the country, which she called *Byrsa*, *i. e.*, the hide of a bull. The thin strips into which she cut and stretched the hide were enough to measure off the circumference of the space in which she built the citadel of Carthage.[2]

The North American Indian tribes like Delawares, Wyandots, and Shawnees have a story describing the coming of the white men on the shore of the Atlantic The white men, who were in need of land, proposed to buy as much lands as a cow's hide would measure. The natives agreed, thinking that those who could live crowded together in a small ship would require only a little strip of land The strangers were clever. They cut and stretched the hide into threadlike strips which measured off a large area. Commenting on this story the Wyandots say "This is the way, the white man does."[3]

'Deceptive land measure' stories appear everywhere from North America to Indonesia. It is a folk-tale motif (K185) belonging to the Deceptive bargain' cycle (K100-299) of world folk-tale. The measure, however, varies : the purchaser asks for as much land as a bull, ox, or horse hide will measure (Turkish, Finno-Ugric, Greek, general European, Icelandic, North American

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1. *Ra.*, I, 29 ; Also see *H. V.*, I, 41, 80-102 Neither epic has the Puranic account of Usanas's interference on behalf of Bali. The germ of this legend is to be found in the *Rgveda* (I, 154, 1 ; I, 22, 7 and 16-23), where Visnu is represented as taking three strides over heaven, earth and nether world.
2. Virgil : *Aeneid*, I, 367 ; Silius Italicus : *Punica*, I, 25.
3. *D. F. M. L.*, p. 302.

Indians) as can be ploughed in a certain time (Scandinavian) or as a shawl will cover (Java, Ireland)[1]

THE SLEEP OF KUMBHAKARNA

In the *Ramayana,* Kumbhakarna is referred to have lived in a cave, where he slept for seven, nine or ten months. When Ravana was hard pressed by the forces of Rama, he sent his men to arouse Kumbhakarna for getting his help. It is said that he was aroused with great difficulty, by thousands of men and beasts creating terrible din ; by elephants trampling on his body and trumpeting into his ear ; by women caressing him with pick-axes and poles and men prodding him with their spears. Awake at last he first partook of a meal of pig, deer, monkeys, and human beings, draining it down with 10,000 jars of liquor.[2]

Similarly in the *Harivamsa* is mentioned an old king Muchukunda, who had also a long sleep in the cave. According to the legend, this king had rendered assistance to the gods in their war with the *Asuras.* As a reward of this he obtained the boon of a long uninterrupted sleep in the cave. Whosoever disturbed him was to be burnt to ashes by fire issuing from his body. A king named Kalayavana, who had led an army against Krsna, was lured into the cave of the mighty Muchukunda by the Vrsni hero. Muchukunda being disturbed cast a fiery glance upon the intruder Kalayavana, and destroyed him.[3]

"A King asleep in the Cave" is a motif of numerous folk-tales (D. 1960.2). The Armenian legendary hero, Meher, who is still in the cave of Zympzymps with his horse, will not be seen again until the end of the world.[4] The motif is well-known in many European countries. In many places throughout the British Isles we find a local legend of a chief and his warriors, sleeping in a cave or hollow hill, and it is believed that they will wake up and appear in the hour of need. In Ireland it is Earl Gerald who sleeps with his army in a cavern under the castle of Mullaghmast ; it is Holger Danske in Denmark ; it is Finn and his men in Argyllshire ; in Wales it is either King Arthur, as at Craigy Ddinas in Glamorgan, or Owen Lawgoch, one of the last chieftains to fight the English, as in Cardiganshire.[5] In a Slavic legend King Cralj Matjaz sleeps in the mountain's cave, but at the hour of Slovenia's utter

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1. *Ibid.*
2. *Ra.*, VI, 60.
3. *H. V.*, II, 57.
4. *D. F. M. L.*, p. 579.
5. E S Hartland : *Science of Fairy Tales* pp. 207-11 ; Rhys : *Celtic Folklore* II pp 458-68 481-84 , *D F M L* p. 846

need, he will emerge and save everything.[1] This motif is also found in European stories of Robert Bruce in Scotland, of Don Sebastian in Portugal, of king Wenzel in Bohemia, and of the Carpathian robber king Dobocz.[2]

THE RING OF RAMA

We come across the motif of 'Recognition by ring' in the *Ramayana*, where Rama gives to Hanuman a ring, while deputing him in search of Sita. The ring was inscribed with the owner's name, so that Sita may recognise the messenger of her husband.[3]

Kalidasa has also used this motif of the *Ramayana* in his famous drama *Abhignana Sakuntalam*. King Dusyanta caught sight of the beautiful Sakuntala as she was watering her favourite plants in the sacred grove of Kanva, accompanied by her handmaidens—Anasuya and Priyamvada. The king was stricken with love for the girl and, in the absence of Kanva from the hermitage, married her in the *gandharva* mode *i. e.*, by sanction of mutual desire. After spending some time with his bride, Dusyanta had to hasten back to his kingdom, but left his signet ring with her as a pledge of his love.

On his return to the hermitage Kanva was informed of Sakuntala's *gandharva* marriage and her pregnancy. He gave his blessings and sent her with two companions to Dusyanta's capital. On the way they stopped to rest by a pool, where Sakuntala while washing her hands, felt the ring slip off her finger, and vanish in the water. On reaching the palace, the king refused to recognise her, so she was taken by her mother to the forest, where she gave birth to Bharata.

One day a fisherman caught the fish that had swallowed the signet ring, and seeing the royal seal upon it, he immediately carried that to the king. The moment Dusyanta's eyes fell upon the ring, the memory of his encounter with Sakuntala flashed upon his mind, and he repented for the whole affair. A country-wide search was made for her, but in vain.

Many years later Dusyanta was asked by Indra to help him in a great war against the *asuras*. After the war, Dusyanta returned homewards in Indra's chariot, traversing the broad spaces of the celestial regions. The vehicle stopped at Menaka's dwelling, where the king saw his wife and the child. The king, reunited with his family, returned to his capital and lived for many years in great happiness

The motif of recognition by ring also occurs in a tale of the *Kathasaritsagara* According to this story a woman who had come to a lake for carrying water asked the hero to help her, in placing the pitcher on her shoulder. The hero agreed. When he was lifting the pitcher, the discreet man put into it the jewelled ring, which he had received from his wife Bhadra, and then he sat down near the lake, while that woman along with her other friends returned to the house of Bhadra. When that water was poured over Bhadra for ablution, the ring fell into her lap. She recognised the ring and asked her friends, whether they had seen any stranger while filling water from the lake. She was informed about the hero, who had lifted the pitcher. Bhadra, then asked her friends to bring that young man immediately, for he was her husband, who had arrived in that country.[1]

In a story from *Decameroon* of Boccacio, we are informed that in the time of the Emperor Frederich I, the Christians made common enterprise for the recovery of the Holy Land. The hero Messer Torello, who also embarked for this enterprise, took a ring from his wife as a rememberance before his departure. He told his wife the date of his return, and suggested her to remarry if he failed to come back on the promised date. The hero travelled in many lands for achieving his mission. As the time of his return approached near, the hero fell sick, and found himself unable to depart for his home. Here he was helped by his well-wisher prince Saladin, one of whose necromancers, through the skill of his magic art, transported Messer Torello in a single night to Pavia, where his wife's second marriage was then to be solemnized. Messer Torello along with an abbot reached at the spot, where the marriage ceremony was going on. No one could recognise him and the abbot gave the impression that Messer Torello was a Saracensen by Soldan as an ambassador to the king of France. The Hero then tried to make a trial of his wife, whether she would remember him. He took the ring that the lady had given him on his departure, and keeping it close in the palm of his hand, he called to him a page that waited upon her, and said to him :—"Tell the bride from me, that it is the custom in my country, that when a stranger, such as I, eats with a bride, in the wedding feast, she (bride) in token that he is welcome to her board, sends him the cup from which she herself drinks, full of wine, and when the stranger has drunk his fill, he closes the cup, and the bride drinks what is left therein."

The page carried the message to the lady and she acted accordingly. When the cup of wine was sent to Messer Torello by the lady, he let the ring fall into the cup and leaving but a little wine at the bottom closed the cup and returned it to the lady ; who, having taken it, that she might do full honour to the custom of her guest's country lifted the lid, and set the cup to her mouth ; whereby

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1 *K S S* III 18

espying the ring, she thereupon mutely gazed a while, and recognised the ring which she had given to Messer Torello on his departure. The stranger was recognized. She exclaimed : "it is my lord, 'tis verily Messer's Torello" and rushing to the table at which he was sitting, she threw her arms about him, and hugged him.[1]

It is to be noted that Rama's ring in the *Ramayana* and Dusyanta's ring in Kalidasa's *Sakuntala* were signet rings *i. e.,* rings bearing the owner's name. Dr. Sankalia opines that this ring episode in the *Ramayana* and in Kalidasa's *Sakuntala,* was introduced only after the settlement of the Indo-Greeks in North-Western India. In Sankalia's own words "For as for as we know, all the earlier rings in India, from about 2500 B. C., to the first century B. C are all simple, round wires of copper, bronze or terracotta (those of gold seems to have disappeared). No ring, except the one from Harappa, has a bezel, *i. e.* a flat broad space on which the name can be inscribed. So all these early rings are without any name. Signet rings, *i.e.* rings bearing the wearer's name, usually of a king, were first introduced by the Indo-Greeks who ruled in North-Western India, at times up to Kausambi in the latter part of the second century and early part of the first century B. C. This being the origin of the signet finger-ring in India, its use in the *Ramayana* and even *Sakuntala* by Valmiki and Kalidasa respectively should be normally a century or two later. This episode helps to fix the date of the present *Ramayana* much more precisely than the various decorative sculptures in the Pushpaka and other palaces in Lanka."[2]

THE MAYA SITA

According to the *Kurma Purana,*[3] *Brahmavaivarta Purana,*[4] *Srimad-devi-bhagavata Purana,*[5] *Adhyatma Ramayana*[6] and some other later texts related to the story of the *Ramayana,* Ravana carried from Panchavati only a *Maya* Sita ; the real Sita had already been sent by Rama to the Fire-God.

The idea of a shadow or *Maya* Sita was not a new creation of the Puranic authors. It also occurs in the Valmiki *Ramayana,* where Indrajit is said to have cut the head of *Maya* Sita, before the army of the monkeys.[7] It is possible that

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1. *Decameroon,* X, 9. For English translation see, J. M. Rigg's trans. in two volumes. A. C. Lee (*Decameroon, its Sources and Analogues,* p. 343 et. seq.) gives numerous examples of recognition by a ring or a portion of a ring in folk-tales.
2. Sankalia ; *Ramayana, Myth or Reality,* p. 56.
3. Chap. 34 (Calcutta edition), p. 698.
4. *Prakrti khanda,* 14.
5. IX 16.
6. III 7

the following line of the Valmiki *Ramayana* might have been helpful in developing the theme of the abduction of *Maya* Sita in later texts :—

Sita was set down by Ravana in his Lanka, as *Maya* shed his illusion.[1]

Curiously enough, a similar conception of substituting a real human being by a 'mere wraith' was later developed in the legend of the abduction of fair Helen, a Greek parallel of Sita Plato quoting Stesichoros (Sicilian poet of the 6th century B.C.) mentioned that Greek and Trojans fought one another for the sake of a mere wraith (*Eidolon*) in ignorance of the real Helen.[2] Herodotus gave a different turn to the story. According to him when Paris was on his way from Sparta with his stolen bride Helen, he was driven by a storm out of the Aegean to Egypt. There, Helen was taken from her paramour by Proteus and was kept at Memphis for the coming of Menelaus.[3] Euripides in his drama *Helene* combined the two versions. Like Stesichoros, he preserved the innocence of Helen by making a wraith fashioned of *ouranos* (sky) or cloud or either and substituted by Hera for the real Helen. Like Herodotus, he sent the real Helen to Egypt, where she was conducted by Hermes at the command of Zeus. Menelaus, escorting the phantom home from Troy, arrived in Egypt and was there confronted with the true Helen.[4]

A similar practice of substituting the real one by a shadow or phantom is seen in many other Greek stories of the relation of goddesses with mortals. It would seem that the ancient mating of man with a goddess struck the later Greeks as blasphemous. They therefore said that such-and-such hero had become enamoured of such-and-such a goddess, but that Zeus had substituted for her a shadow or phantom made out of a cloud. Thus Endymion in the Hesiodic poem entitled *The Great Eoiai* was raised to heaven by Zeus and fell in love with Hera, but was deluded by a cloud phantom and cast down into Hades. In the same way when Ixion paid court to Hera, Zeus, according to usual versions or Hera herself according to some, fashioned a cloud figure by whom Ixion became the father of Kentauros.[5] Likewise is the legend of the hero Iasion, who lay with Demeter on a twice-ploughed field in Crete

1. *Ra.*, III, 54, 14. The substitution of Maya or shadow in place of the real-one is also reflected in the Saranyu legend of the *Rgveda*. Saranyu, the wife of the Sun-God being unable to bear the fervour of her Lord, put her handmaid Chaya (shadow) in her place (*R. V.*, X, 17, 1-2 ; X, 86, 13).
2. *Republic*, IX, 586 C ; *Phaedrus*, 243 AB.
3. *Hist.*, II, 112-115.
4. *Helene*, 31-51, 582 sqq., 669 sqq., Cf. *Electra* 1280 sqq.
5. Pindar : *Pythian Odes*, ii, 33-89 ; Apollod. : *Epitome*, I, 20 ; Hyginus : *Fabulae*, 33 62 ; Scholiast on Euripides's *Phoenician women* 1185

and became by her father of the infant Ploutos and was thunder-struck by Zeus for his presumption [1]

This ancient myth of Iasion-Demeter was based on an actual agrarian usage. It could not however, escape the charge of diminishing the dignity of the goddess and was therefore modified by the later Greeks. The historian Idomenus believed that the hero had outraged a statue of Demeter and the rhetorical mythographer Konon preferred to maintain that the hero had consorted with a mere phantom of the Goddess.

It is clear from the above instances that the relation of the goddesses with mortals was felt by ancient Greeks to be blasphemous and derogatory. Therefore, they introduced the phantom *'eidolon'* or shadow of the goddess in place of the real one.[2]

In India too, a similar reason may be given for the rise of the theme of the abduction of *Maya* Sita. Sita, the daughter of Mother-Earth was also accepted as a goddess.[3] Her abduction in the *Ramayana* is described in a very humiliating manner. Dragging her hair by one hand and holding the thighs by the other one, Ravana placed Sita in his chariot.[4] To later Indians also, the insult and humiliation of chaste Sita, by the wicked *Raksasa* must have appeared repulsive and so they introduced the idea of the abduction of *Maya* or shadow Sita like the *eidolon* Helen of Greek mythology.

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1. Homer ; *Odyssey*, V, 125-128 ; Diodorus Siculus ; V, 49 ; Hesiod : *Theogony*, 969 ff.
2. Helen too was worshipped as a goddess. She was worshipped as Kore in Sparta. Her temple has been excavated at Theraphae. The sacred trees and wells associated with her worship were situated at various places of Greece (Pausanias : III, 19, 9 ; Isocrates : X, 72).
3. For Sita as a goddess of agriculture in the Vedic literature, Sutras, Epics and in modern folk-tales see, Father Kamil Bulke : *Rama Katha* pp 10-26 110-112 117 118 232.
4 *Ra* III 49 16-17

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INSTRUCTIVE TALES

THE GOLD PRODUCING PRINCE

Dronaparva of the *Mahabharata,* there occurs a story of a gold-
·ince, which runs as follows :—

A benevolent ruler, king Srangaya, had a great regard for the Brahmanas and they being pleased with the king, requested the sage Narada to bless him an illustrious son. Narada accepted the request and asked the king to ask for a son of his choice. The king asked for a son, possessed of every accomplishment, famous, of glorious feats, of great energy and capable of chastising all foes. He further asked that the urine, the excretion, the phlegm and the sweat of that child should turn into gold. Narada granted the boon. In due time a son was born, who was named Suvarnasthivi (of golden excretion). As a result of the boon, that child began to increase his father's wealth beyond all limits. All the things of King Srangaya became of gold; his houses, walls, forts, beds, vehicles, plates, the palace, that he owned, and all implements and utensils, domestic and otherwise were of gold. When some robbers, heard about that marvellous prince, they assembled together and sought to injure the king. One of the robbers advised his companions to seize the king's son himself, who was his father's mine of gold. They penetrated into the king's palace, and forcibly kidnapped the prince Suvarnasthivi. Having captured him and taken him to the woods, those senseless idiots, inspired with avarice but ignorant of what to do with the prince, slew him and cut his body into fragments. They did not see any gold inside his body. The ignorant and senseless robbers struck one another. In striking one another they also perished alongwith the wonderful prince Suvarnasthivi.[1]

nasthivi of the *Mahabharata* reminds us of king Midas of the
ology to whom the god Dionysus had offered to grant any wish he
and the foolish king asked that anything he touched be turned to

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bh VII, 55, G P Ed
nd *Meta* XI 90 ff

Various gold producing animals may be seen in the folk tales. In the *Kathasaritsagara* it is a monkey[1] in the *Panchatantra* a ... Aesop's fable it is goose it becomes an ass in Gozenbach's *Sicilianische Marchen* and the *Pentamerone* (Ist div.); a ram or bull in Norse tales; a lion in Dozon's *Contes Albanais* (No. 17); a little dog in La Fontaine's *Contes et Nouvelles*, and a serpent in the Kalmuck *Relations of Siddhi Kur*".[2] In Grimm's story (No. 64) the feathers of the golden goose were reported to have produced wealth, but greedy persons were unable to pull their hands away from the bird (D2171.3.1).

The treatment meted out by the robbers to Suvarnasthivi, is similar to the well-known tale of the 'Goose that laid the golden egg' (D 876). The goose which laid the golden egg was killed by its foolish and greedy owner with the same intention of obtaining all the gold. Similar idea occurs in the *Panchatantra* story of the poor Brahmana and the snake. Once, during a hot day of summer, while he was sitting under the shadow of a tree he saw a snake upon its hole. Haridatta took that snake as the guardian deity of the field and thought that it might be on account of neglecting that snake deity he could not prosper. He worshipped the snake, brought a bowl of milk for it, and then returned to his home. The next morning, when the Brahmana came to that spot, he found a golden coin in the bowl. Now everyday the Brahmana used to go alone with the milk and collect a golden coin in return. Once the Brahmana had to go to some other village for his personal work. So, in his place he sent his son with the milk. When his son also saw a golden coin in the bowl, he thought that the place where snake lived must be full of such coins. He decided to kill that snake in order to get all the coins from the hole. But instead of getting his designs fulfilled, the avarcious son was himself bitten and died immediately.[3]

THE PENANCE OF YAVAKRITA

Now we turn to the legend of Yavakrita, who wanted to acquire the knowledge of the Vedas by austerities instead of arduous study under the guidance of a preceptor :—

> Yavakrita entered upon a course of severe austerities for obtaining a knowledge of the Vedas, thereby causing anxiety in the mind of Indra. The king of gods appearing in person before him enquired of the sage his purpose in thus engaging in self mortification. Yavakrita replied that the knowledge of the Vedas as learnt through teachers is acquired through a tediously long process. Therefore he adopted the path of *Tapas* as a short cut to proficiency in the Vedas. Indra admonished Yavakrita that he had not adopt-

1. *K.S.S.*, X, 57.
2. Cited by Penzer in the *Ocean of Story*, Vol. I. p. 20.
3 III, 5

ed the proper method and advised him not to destroy himself through severe austerities but to go and learn the Vedas from the lips of some learned preceptor. But Yavakrita continued to direct his attention to asceticism, disregarding the advice. By carrying on severe austerities he again greatly agitated Indra, who reappearing, forbade him by saying that his exertions could never be successful, nor was his act well-advised. But Yavakrita told Indra, that if he did not confer upon him the desired knowledge, he would observe still more severe penances. Faced with the determination of that sage, the wise Indra thought over the problem and succeeded in dissuading him. He took the form of an old consumptive Brahmana and began to throw small handfuls of sand into the Bhagirathi (Ganga) with the apparent purpose of constructing a dam across the mighty river. When Yavakrita saw him thus earnestly engaged, he broke into laughter and asked Indra as to what he thought he was doing. Indra replied that he was trying to dam the Ganga so that there may be a convenient passage, to remove the difficulty of the people in crossing and re-crossing of the river by a boat. Yavakrita ridiculed the effort remarking that it was impossible to dam up the mighty current in this manner and asked the God to desist from what is impracticable and take up some thing practicable. The Brahmana (Indra in disguise) thereupon drew his attention to the fact he himself had taken up a similarly impossible task in trying to have the knowledge of the Vedas through penances, which could never be fruitful. Realising his mistake, Yavakrita then embarked upon the proper course of studying the scriptures systematically under an able teacher.[1]

The motif of proving the impossibility of one thing by showing the impossibility of another is not uncommon in folk-tales (J1530). The above story of the *Mahabharata* also appears in the *Kathasaritsagara*, but there instead of Yavakrita, the chief character of the story is called Tapodatta.[2] A well-known Indian tale of this type is about the mice, that ate the iron balances. This appears in its first literary form in a *Jataka* tale. According to this tale there were two Vaisya friends, one belonged to a village and the other came from a city. Once the former one decided to leave his place for certain period and left five hundred iron balances at latter's residence for their security. The latter one played a trick. He sold all the balances and put in their place the excreta of mice. When his Vaisya friend of the village came back and enquired about the iron balances, he was replied that they were eaten by mice and was shown their

1. *Mbh.*, III, 135, Crit Ed.
2. *K S S* VII 6 12 25

excreta as an evidence. Irritated with the loss and desirous of teaching a lesson to the cheat the Vaisya of the village some other day proceeded to take a bath in a river along with the son of his cheat friend. In the way the boy was secretly detained at the house of a third party. Upon being asked the child's whereabouts by his father, the Vaisya of village replied that when they were in the river, a bird had pounced upon the boy and flown away with him. The father of the boy lost his temper and said that it was impossible for a bird to hold a young boy. Both went to the court The judge (Bodhisattva in one of his previous births) listned them. Truth came out. When the father of the boy spoke on the impossibility of his son being taken away by a bird, his friend replied that if mice could eat the iron balances, why could not a bird pick up the boy. Ultimately the iron balances were recovered and the boy was returned.[1] This story occurs in the *Panchatantra* also.[2] In a folk-tale from Bihar, we hear of a dispute about the ownership of a horse, which was reported to have been produced from an oil-man's press. A jackal was elected as a judge to decide the case. All assembled to hear the proceedings. Arriving late in the proceedings, the jackal explained that while coming, he came across a pond, full of fishes, and in order to get all the fishes, he set fire to the water. When people claimed that it was impossible to ignite the water, the jackal replied that it happened in the same way as an oil-press gave birth to a horse.[3] Another famous story, widely current in India, Tibet, and Ceylon is about "the man who went on a journey leaving a bag of gold dust in another's care. When he came back the friend handed him a bag of sand saying, 'It changed to sand in your absence'. Some time later this friend also took a journey and left his small son in the other's keeping. When he returned and asked for his child he was given a lively ape. 'He turned into this in your absence', said the friend. As usual, the satisfactory exchange was made."[4]

In one of the stories of the *Arabian Nights* the king who had easily believed the rumour that his queen had given birth to such animals as dog, cat and rat, was after some time served with a cucumber containing pearls. When the king expressed astonishment and refused to believe in the genuineness of such

1. Jataka No. 218, *Kuta vanika Jataka.*
2. *Panchatantra*, I, 21. The story of iron eating mice also appears with slight variations in modern Indian folk-lore. See O. Jethabhai : *Indian Folk-lore*, p. 30 ; Robinson : *Tales and Poems of South India*, p. 281 ; Upreti : *Proverbs and Folk-lore of Kumaon and Garhwal*, p. 403. In ancient Greece and Rome the expression 'where mice eat iron' had the meaning 'nowhere'.
3. S. C. Mitra, in *Journal of the Anthropological Society of Bombay*, Vol. VI (1902) pp 140- 41
4. *D F M L* p 5

cucumber he was replied that how could then he believe the news of birth which was contrary to the law of nature [1]

In a folk-tale known in many European countries a young man was given the task of gathering berries in winter (an impossibility in winter). He found it impossible to leave his home for their search because his father was ill from snake-bite (another impossibility in winter).[2]

SUNDA AND UPASUNDA

The tale of Sunda and Upasunda, occurring in the *Adiparva* of the *Mahabharata* is told by Narada to the Pandavas. The tale narrates that two *Asura* brothers Sunda and Upasunda got a boon from Brahma that they would not be killed by any man ; if they were at all to be killed, they should meet death at the hands of each other. After getting the boon they surpassed the three worlds in valour and began to trouble the gods and the whole earth. As it became essential to kill them for the restoration of peace, Brahma made a plan. He called Visvakarma, and ordered him to construct a woman, unparallel in beauty. That woman was named Tilottama by the Lord. By the order of Brahma she went to seduce Sunda and Upasunda, while they were moving around the Vindhyas. Allured by her they began to fight between themselves and died.[3]

A similar to the tale of Sunda and Upasunda is the story of Otus and Ephialtes in the Greek-mythology. Ephialtes and Otus were the bastered sons of Iphimedia, a daughter of Triops. Like the *Mahabharata* tale it was also prophesied for them that they would not be killed by any third person including the gods. They began to trouble the gods and declared war on Olympus. Ephialtes swore by the river Styx to outrage Hera and Otus similarly swore to outrage Artemis. Deciding that Ares the God of War must be their first capture they went to Thrace, disarmed him, bound him, and confined him in a brazen vessel, which they hid in the house of their stepmother Eriboea, Iphimedia being now dead. Then their siege of Olympus began : they made a mound for its assault by piling Mount Pelion on Mount Ossa, and further threatned to cast mountains into the sea until it became dry land, though the lowlands were swamped by the waves. Now on Apollo's advice, the goddess Artemis sent a message to Otus and Ephialtes ; if they raised their siege, she would meet them on the island of Naxos, and there submit to Otus's embraces Otus was overjoyed, but Ephialtes, not having received a similar message from Hera, grew jealous and angry. A cruel quarrel broke out on Naxos, where they went together. Ephialtes insisting that the terms should be rejected unless, as the

1. Burton : *Supp.*, Vol. III.
2 *D F M L* p 137
3 *Mbh* I 203 204 Crit Ed

elder of the two were the first to enjoy Artemis The argument had reached its height, when Artemis herself appeared in the form of a white doe, and each seizing his javelin, made ready to prove himself the better marks-man by flinging it at her. As she darted between them, swift as the wind, they let fly and each pierced the other through and through." Thus both perished, and the prophecy that they would not be killed by any third person including the gods, came to be true.[1]

The motif of setting two equally powerful persons against each other and getting rid of them is quite a familiar one to folk-lore In a German folk tale of Grimm's collection (No. 20) the two demons were killed through a trick played by a tailor, who had made them to quarrel between themselves The teaching which we get from such tales is that the persons of equal strength should not fight with each other and must make truce.

As it is not possible to take up all the instructive tales of the *Mahabharata* in the present work, we may, however, give a list of some of the more prominent of these tales.

1. Self-sacrifice of Sibi

(III, 131 and 194. Crit. Ed.).

A weakling should be protected against the oppression of a stronger one, even at the cost of life.

2. The Clever Jackal

(I, 140, Crit, Ed.).

(i) Through cooperative efforts can be accomplished many difficult talks.

(ii) In order to vanquish opponents any means (*Sama, Dama, Bheda, Danda*) can be adopted.

3. The Brahmana Kausika and the Chaste Lady

(III, 197, Crit. Ed.).

A chaste lady devoted to her husband has more strength than even an ascetic.

4. Birds in the Hunter's Net

(V, 62, 6-19, Crit. Ed.).

Unity leads to success, while disunity results in destruction.

5. The Bhils and the Honey

(V, 62, 20-26, Crit. Ed.).

Gains should not be enjoyed alone, but should be shared with fellow-beings

1 H *Odyssey* XI 305-20 *Iliad* V, 386-90 Pausanias IX

6 The Cunning Cat (*Bidala Vrata*)
(V 160 Crit Ed)
A mean person would never change his nature.

7. The Swan and the Crow
(VIII, 28, Crit. Ed.).
One should understand his limitations and act accordingly.

8. The Hunter Balaka
(VIII, 49, 34-40, Crit. Ed.).
Violence perpetrated for protection is justified.

9. The Muni Kausika and the Robbers
(VIII, 49, 41-46, Crit. Ed.),
A lie which saves others is better than a truth which harms.

10. The Crow and the Sage
(XII, 83, Crit. Ed.).
A king should always pay heed to one, who keeps him informec about the conduct of his ministers.

11. The Jackal and the Tiger
(XII, 112, Crit. Ed.).
Confidence once lost, is ever lost.

12. The Sage and the Dog
(XII, 117, Crit. Ed.).
A mean person can harm even his benefactor.

13. The Lazy Camel and the Jackal
(XII, 113, Crit Ed.).
Lazyness may cost even one's life.

14. The Robber Kayavya.
(XII, 133, Crit. Ed.).
Through good conduct even a low born can achieve salvation.

15. Three Fishes
(XII, 135, Crit. Ed.).
Far-sighted are well-prepared for a future calamity (*Anagatavidhata*); the quick-witted ones also cross over that (*Pratyuta pannamati*); but a foolhardy remains unaware and is drowned in the calamity (*Dirghasutri*).

16. The Cat Lomasa and the Rat Palita
(XII, 136, Crit. Ed.).
To get over a co n crisis a king should join hands even with his

enemy particularly when he is stronger but afterwards should be cautious of him

17. The Bird Pujani and the King Brahmadatta
(XII, 137, Crit. Ed.).
Confidence once lost is ever-lost.

18. The Hunter and the Pigeon's self-sacrifice
(XII, 141-145, Crit. Ed.).
The one who comes for shelter should be protected even at the cost of life.

19. The Eagle, Jackal and the Brahmana's son
(XII, 149, Crit. Ed.).
A person with determination and patience achieves his goal through the grace of Lord Sankara.

20. The Ungrateful Gautama
(XII, 162-167, Crit. Ed.).
Ungratefulness is a great sin and so the texts do not sanction any sort of purification (*prayaschita*) for becoming free from this sin.

21. The Sage Manki and his Two Calves
(XII, 171, Crit. Ed.).
Lust for wealth brings unhappiness whereas its rejection brings happiness.

22. The Sage Gautama and his Son Chirakari
(XII, 258, Crit. Ed.).
One should not act under the impulse of the moment.

23. The Cloud Kundadhara and the Brahmana
(XII, 263, Crit. Ed.).
Desire for wealth and worldly pleasures results in the miseries of hell, while the observance of righteousness (*dharma*) and penance leads to salvation (*moksa*).

24. The Muni Jajali and the Vaisya Tuladhara
(XII, 253-256, Crit. Ed.).
A righteous householder is greater than a vain ascetic.

25. The Brahmana and the Deer
(XII, 264, Crit. Ed.).
Animal sacrifice should be discarded, for *Dharma* enjoins non-violence

26. Sudarsana and his wife Aughawati

(XIII, 2, Crit. Ed.).

Hospitality should be observed even at the cost of the chastity of one's wife.

27 The Parrot and the Tree

(XIII, 5, Crit. Ed.).

Alliance once formed should always be honoured.

28 The Fox and the Monkey

(XIII, 9, Crit. Ed.).

Non-fulfilment of a promise given to a Brahmana results in being born as an animal in the next birth.

29. The Tale of Matanga

(XIII, 28-30, Crit. Ed.).

It is difficult to attain Brahminhood by a person of other group.

30. The Sage Devasarma and the Disciple Vipula

(XIII, 40-43, Crit. Ed.).

Howsoever one may try to hide his sin, it can never be concealed, for the day, night, and the six seasons are witness to it.

31. The Sage Vyasa and the Insect

(XIII, 118-120, Crit Ed.).

Even in worst circumstances one does not want to die.

32. The Mangoose and the Poor Brahmana

(XIV, 92-93, Crit. Ed.).

Alms given by a poor is more meritorious than the alms of immense wealth given by a rich.[1]

8

THE MAKE-UP OF INDIAN LEGENDS

No civilization has perhaps left such a vast treasure of myths and legends as those created and developed in ancient India and Greece. In perusing the myths and legends of the old cultures, one finds that the largest number of parallels to Indian legends are supplied by Greece. So far the present study is concerned, barring a few, each Indian legend taken up is either almost wholly paralleled by some Greek story or at least contains certain similar motifs.

The resemblances as seen in the preceding chapters between the Indian and Greek legends of Kamsa-Krsna and Kronos-Zeus[1]; Urvasi-Pururavas and Eros-Psyche[2]; Santanu-Ganga and Peleus-Thetis[3]; Ruru-Pramadvara and Alcestis-Admetus[4]; Indra-Ahalya and Zeus-Deo[5]; *Maya*-Sita and *Eidolon* Helen[6]; Sikhandin and Iphis[7]; Nala-Rtuparna and Calchas-Mopsus[8]; gods' flight and Ravana, and gods' flight and Typhon[9]; birth of the sage Aurva of Bhrgu race and Dionysus's birth[10]; death of Krsna and Duryodhana, and Achilles's death[11]; Draupadi's *svayamvara* and Penelope's marriage[12] are so striking that the independent origin and development of at least some of these stories seem difficult to imagine.

Indo-European Origin

It was once suggested, and is still upheld by many that in migrating from their common home-land to distant countries, the Indo-European peoples also carried their mythological ideas with them. Thus the common Indo-European

1. *Supra*, 90-92.
2. *Supra*, 139-41.
3. *Supra*, 130-32.
4. *Supra*, 97-98.
5. *Supra*, 115-17.
6. *Supra*. 164-65.
7. *Supra*, 124-25.
8. *Supra*, 150-51.
9. *Supra*, 111-12.
10. *Supra*, 77-78.
11. *Supra*, 85-89.
12. *Supra* 157 159

Ind.an Aryan. and the Greeks may well explain the reason of similari en their myths and legends.[1]

pact on Indian Legends

ma; be noted here that not all the parallels noticed between Indian and ries can be accounted for in this manner on the basis of a remote opean origin. We see that some striking parallels of Epic and Puranic India occur only in Greece. Such Indian legends are certainly of a iod at least in their present literary form, than the Greek sources

1 See the legends of Four-Ages (*Supra*, 14-19) and the marriages of Draupadi and Penelope (*Supra*, 159), which are probably of Indo-European heritage in India and Greece.

In the theory of Indo-European origin, which was developed by the nineteenth century European scholars like Mueller, George Cox, John Fiske and Gubernatis, it was stressed that the parallels in mythologies among the Indians, Persians, Hittites, Greeks, Celts, Tutons, Romans, and other European nations are on account of their common original homeland. The hymns of the *Rgveda* which furnish the earliest mythology amongst them may be taken as the basis for mythologies of Indo-European nations. Thus the Sanskrit *deva* (god) is the Greek *theos*, Latin *deus*, Lithuanian *dewas*, Irish *dia*, Lettish *dews*, Old Prussian *diews*, and Cornish *duy*. The Heaven-god is addressed in Vedic hymns as *Dyaus Pitar*, *Zeus Pater* in Greek, *Jupiter* in Latin, *Tius* in German and *Tyr* in Norse. The Vedic *Varuna* is comparable to the Greek *Ouranos*. He was the Lord of the celestial sea and of the realm of light above it. *Surya* or *Savitr*, who drives across the sky in a flaming chariot is similar to the Greek *Ilios*. His chariot is drawn by gold-coloured mares called *Haritas* a name in which may be recognised the original of the Greek *Charites*. *Dioscouri* the twin sons (Castor and Pollux) of Zeus may be connected with *Aswins* of the Vedic mythology who are twin sons of the Sun or the Sky. Thy Vedic *Usas* (dawn) is Greek *Eos*, *Sarameya* is *Hermes*, *Yavistha* is *Hephaustus*, and *Swaha* may be paralleld with *Hestia* of the Greeks. The celestial beings *Gandharvas* of the Sanskrit literature occur as *Kentauroi* in Greece. The Greek *Kerberos*, the dog like three headed monster of the region of the dead can be equated with the *Sabala* a Vedic word used for 'spotted'. For various examples like this see,, G. W. Cox: *The Mythology of the Aryan Nations* (London, 1882); A. Gubernatis: *Zoological Mythology*, I, 30 ff. (London 1872) · R. N. Dandekar: "Indo-Europeanism and Vedic Mythology *V S Apte Comm Vol* Poona 1978 4-16

yield the similar Hellenic tales. It is also definite that some parts *Mahabharata* and the *Ramayana* were composed after the settlement of eek population on Indian soil for there are several references to them in ic and puranic literature.[5] So, there is a strong probability that after

. According to Hopkins the time of the present *Mahabharata* was one when Greek words had become familiar and the Greeks were known as wise men. The Epic was practically completed by 200 A. D. (*Great Epic of India*, pp. 386-402). Referring to Greeks in the *Mahabharata*, Hopkins writes, "The Greeks are described as a Western people (North-Western, with Kambojas), famous as fighters, wearing especially fine metal armour, and their overthrow is alluded to. The allies engaged in the epic battles are not only native princes but also Greek kings and Persians, who come out of the West to the war. In one passage the Greeks are described as 'all knowing', though I think this to be a late interpolated chapter. But *rasi*, III, 190, 90, surely implies the zodiac.

But even if the passage mentioning all-knowing Greeks be an interpolation, the fact that the 'Greeks', who must here be the real Greeks, bear the name Yavanas, shows that the Yavanas elsewhere mentioned are also Greeks and not some other people exclusively....A further well-known indication of Greek influence is given by the fact that the Ksudrakas and Malavas were united into one nation for the first time by the invasion of Alexandar, and that they appear thus united under the combined name Ksudrakamalavas in the Epic, II, 52, 15. Further, the distinct prophecy that 'Scythians, Greeks, and Bactrians will rule unrighteously in the evil age to come' (*Kali*-age), which occurs in III, 188, 35, is too clear a statement to be ignored or explained away. When this was written the peoples mentioned had already ruled Hindustan.... In III, 51, 23, 'Singhalese, Barbaras and barbarians, and the inhabitants of Lanka' are grouped together, in contrast to the 'Western realms, those of the Persians, Greeks, and Scythians' (with the folk of Kashmeer, Daradas, Kiratas, Huns, Chinese, Tusaras, Indus-dwellers, etc). So in XII, 207, 43, opposed to sinners of the South, are the Northern sinners, Greeks (Yaunas), Kambojans, Kandahar-people (Gandharas), Kiratas and Barbaras, who are here said to be wandering over this earth from the time of the *Treta* age, having customs like those of wild animals or of the lowest castes.

Such allusions as these can mean only this ; the Pandu-Epic, in its present form was composed after the Greek invasion (*Great Epic of India* pp 392-394)

the r arrival some themes were added to the stock of Indian myths and legends from the Greek literature.

That the Indians had the knowledge of Greek language and literature is attested by various classical authorities. According to Philostratos, an Indian village, where all the inhabitants knew Greek, was visited by Apollonius of Tyana.[1] An Indian king Phraotes (Gondophernes?) spoke to Apollonius in Greek and informed him that he had read Euripides's *Herakleidai.*[2] Nicolaus Damascenus reveals the fact that the ambassadors sent to Augustus by the Indian king Poros in 22 B. C., had with them a letter written in Greek.[3] Plutarch writes that in the reign of Parthian king Orodes I was staged the drama Bacchae (53 B. C.).[4] He also informs us that the tragedies of Euripides and Sophocles were played by the Gedrosians.[5] There is a statement of Dio Chry-

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The Greeks are mentioned in the *Mahabharata* (VIII, 30, 80) as men of wide knowledge and sharp intellect, who had their own values. The king Dattamitra of the *Mahabharata* (I, 138, 23, G. P. Ed.) can be identified with the Indo-Greek king Demetrius (cited by G. N. Banerjee : *Hellenism in Ancient India,* p. 204). Similarly the description of the conquest over the Vatadhana Brahmanas by Nakula in the *Mahabharata* may be taken as a reference to the conquest of Demetrius (Moti Chandra ; *P. I. H.C.*, 17th session).

The Greeks are also referred to in the *Ramayana.* We read in the *Ramayana* that when Visvamitra tried to abduct Kamadhenu—'Saka, Pahlava, Yavana, and others with their weapons took part in the battle between Vasistha and Visvamitra. About the date of the *Ramayana,* it is generally believed that it took its present form in C. 200 A. D., though the original kernel might go back to C. 300 B. C. (Kamila Bulke : *Rama Katha,* pp. 32-34). Dr. Sankalia fixes 400 A. D., as the time when the *Ramayana* took its final shape in the present form (*Ramayana—Myth or Reality,* p. 59).

The Puranas refer to some eight Indo-Greek kings (*B. P.*, XII, 1, 30). Kalayavana of Puranic literature (*Visnu Purana,* V, 23, 1-21 ; *B P.* III, 3, 10 ; IV, 28, 1-8 ; X, 50) may be some powerful Indo-Greek ruler like Demetrius or Menander.

1. Philost. : *Apoll. Tya.*, III, 12.
2. *Ibid* II 27
3. *F Gr H* No 90 F 100 (Strabo XV 1 73)

sostom that the Indians had a translation of Homer into their own language[1] Similar remark was made by Aelian[2] On the basis of these allusions, the translation of Homer into an Indian language was taken as true by Jacoby,[3] but was rejected by Pischel[4] and Tarn.[5] Tarn holds the view that these references are to the *Mahabharata*, which was known to the Greeks, for the geographer Ptolemy[6] and Dionysus Bassarica[7] spoke about the country of '*Pandoouoi*' and '*Pandai*' respectively in the North i e., the Pandavas of the *Mahabharata*.

That the Greek legends were known in certain parts of India is confirmed by various archaeological, discoveries The coins of Indo-Greek rulers unearthed from the Indian soil depict the Grek deities Zeus, Heracles, Pallas, and other episodes from Greek mythology. The Kushanas till the second century were depicting on their coins Hellenic deities like Zeus, Heracles and Helios, along with Buddha and various Iranian and Brahminical gods. The minor deities of Buddhism were represented in various Greek forms, including those of Satyrs, Centaurs and river-gods of the Greeks. They may be seen as decorative motifs on the *Stupus* and chaples of Gandhara Beneath the statue of a meditating Buddha can be seen a procession of a garland-bearing cupids or a scene of Dionysiac orgy with Silenus revelling on his ass.[8] In the Gandhara Art, Buddhist deities took the forms of Greek gods. Zeus was transformed into Vajrapani ; Atlas became a Yaksa ; Nike, became an Indian female spirit celebrating the birth of *Buddha* ; and Demeter, the Earth-Mother of the Greeks, was transformed into Harit.[9] The famous Greek legend of Trojan horse[10] may be seen depicted in a stone relief, discovered in the Peshawar plain.[11] A fragment of a vase found near Peshawar depicts a scene *from* Sophocles's *Antigone* in which Haemon is shown as begging Creon for his beloved Antigone's life.[12]

Sankalia opines that certain themes of the *Ramayana* were introduced as a result of the impact of Greeks and Romans. According to him the theme of the signet ring of Rama was introduced in the *Ramayana* after the settlement of

1. *Orationes*, LIII, 6
2. *Varia Historia*, XII, 48.
3. *Festschrift Wackernagel*, p. 129 f.
4. *Die Indische Literatur*, p. 195, 1906.
5. *Greeks in Bactria and India*, p. 381.
6. *Geog.*, VII, I, 6.
7. *G. G. M.*, II, F. 21, p. XXVII (Stephanus, s. v.).
8. Cited by G. Woodcock : *Greeks in India*, p. 176.
9. *Ibid.*, pp. 175-176.
10. *Aeneid*, II, 50-59.
11. On the basis of its various details J. Allen (*J. H. S.*, 1946, LXVI, pp. 21-23) suggested a date of its composition in the second century A. D.).
12. Cited by J Marshall in *Camb Hist of India* I p. 646

ks[1] while the themes of Golden Lanka[2] and the feast of wine nd meat dishes given by the sage Bharadvaja to Bharata[3] were ed in the Epic after the advent of the flourishing trade with the orld.

ago scholars like Weber, Windish, and Niese had emphasized greatly of the Greek influence on Indian literature. Although the general of European historians had been to exaggerate the effects of Greek India,[4] we should have no hesitation in acknowledging the fact that

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Supra, 164.

In the lavish use of gold, as seen in the description of Lanka in the *Ramayana* and Dvarika in the *Mahabharata*, Sankalia finds an echo of the flourishing Roman trade, which brought in plenty of gold in the form of Roman coins (*Ramayana—Myth or Reality*, p. 58). I think that for the theme of Golden Lanka and Dvarika we should also look back to the *Iliad* of Homer, the main theme of which, *i. e.* the abduction of Helen across the sea of Troy is reflected in the stealing of Sita and the war in Lanka, which also lay across the sea. Homer mentions plenty of gold (*Polychrysos*) in the city of Mycenae. It was under the leadership of its ruler Agammemnon that all the city states of Greece formed a common front to fight against Troy in order to recover the fair Helen. The famous archaeologist Heinrich Schleimann corroborated the statement of Homer by unearthing a large number of golden plates, masks, diadems, cups, daggers, etc. from Mycenae, all weighing about thirty five kg. gold.

Ra., II, 91. On this theme Sankalia writes that "this thing could never have belonged to the original story. Its inclusion or interpolation should have taken place at a time when owing to increasing trade with the Roman world, Roman wine and women were freely entering India and were eagerly sought after by the kings and people, including sages like Bharadvaja" (Sankalia : *op. cit.*, p. 58).

Among these advocates of recognising Greek influence the 'most extreme Hellenist' view was given by Niese. According to him the whole development of India was based on the institutions established by the Greeks after Alexander, invasion. In Niese's own words "Man Kann daher mit Recht behaupten, dass von den Einrichtungen Alexanders die ganze weitere Entwickelung Indiens abhangig gewesen ist" (*Geschichte der Griechischen und Makedonischen staaten seit der Schlacht bei Chaeronea* Part I p 508)

at least some themes of Homeric Epics and other Greek legends found their way into the Indian literature.[1]

Indian Impact on Greek Fables

Hitherto we have seen the Greek influence on Indian myths and legends, but India is also said to have exported some fables to Greece. Albrech Weber had held in his *History of Indian Literature*, that the original of many of the Greek fables were to be found in India,[2] and this view was completely accepted by A. Wagener in his *Essai Sur la rapports qui existent entre les apologues de l'Inde et les apologues de la Grece*, and by Otto Keller in his work on the *History of the Greek Fable*. India appears to be the home of the belief of incarnation and it was therefore natural for the Indians to imagine animals acting as men, whereas in Greece such a belief was no longer in the minds of the people. The thirty fables occurring in the Talmud and Midrashic literature also strengthen the view of westward migration of Indian fables. "Except in three or four cases, all these can be paralleled either in Indian or in

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1. Among some more Greek legends which seem to have influenced Indian legends we may refer to first of all Trojan horse story which was transformed in India as an elepant. The king of Ujjain had a huge wooden elephant made and placed that in the forest filled with armed men When Udayana the king of Vatsa kingdom came near to charm that elephant with his lyre, the sides opened, the warriors jumped out and caught the prince (Bhasa: *Pratigna Yaugandharayanam*). The adventure of Vijaya in the Ceylonese text *Mahavamsa* furnishes a sequ ence of events which is anologous to Odysseus's visit to Acaca, *i. e*, the island of Circe (*Od.*, X. See, A. Weber ; *Indische Studien*, XIII, 336 f. 480 f. Also in *Indian Antiquary*, I, 1872, p. 175). Icarus of the Greeks, who was fallen into the sea on account of soaring towards the sun (Hyginus ; *Fabula*, 40 ; Ovid ; *Meta.*, VIII, 182-335 ; Isidore of Seville ; *Origins*, XIV, 6) reminds us Sampati of the *Ramayana* (IV, 58), whose wings were likewise burnt on account of his desire to fly near the sun. Among other Greek stories imported in India mention may be made of the tales of Orpheus-Eurydice, Psyche, Pygmalion (A. Weber : "Die Griechen in Indien", in *Sitzungsberichte der Koeniglich Preussischen Akademie der Wissenschaften*, 1890, pp. 917-19) and Polyphemus (Companetti ; *Revue Critique*, I, p. 186, 1867).

2. Later on, Weber arrived exactly at the opposite conclusion *i. e* the borrowing had taken place on the side of the Indians (*Indische Studien* III p 327)

Greek fable or in both In the last instance the Talmudic form invariably follows the Indian whenever it differs from the Greek. [1]

A fable in India may have remained earlier in oral form, but in writing they were put at a very late date. On the other hand, the literary form of Greek fables precede the Indian ones. This led certain scholars to believe in the Greek origin of Indian fables.[2] In fact it is difficult to decide predecessor between them and both seem to have influenced each other in the field of fable literature.[3]

Near Eastern Impact on Indian Legends

In the case of certain legends we notice that the Near-East *i. e.*, the region between India and Greece reveals the earliest available version. Therefore, it is very probable that it might have been the place of the common origin for several Greek, and Indian stories. In our present study we have noticed that the stories having the themes of 'Abandonment of the child,'[4] 'Drawn from the water',[5] 'Fashioning of the earth out of some monster's body'[6], 'Deluge',[7] etc. occur first in Babylonia ; those of the 'Magical-conflict',[8] 'Unseen love',[9] 'Separable-soul',[10] 'Marriage and separation of Sky and Earth',[11] etc. in Egypt ; those of 'Cosmic-egg'[12] and 'Creator as a master artificer'[13] both in Egypt and Babylonia ; and the story of the 'Inexhaustible food supply' appears initially among the Cannanites.[14]

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1. G. N. Banerjee : Hellenism in Ancient India, p. 289.
2. In '*Indische Studien*' (III, p. 327) Weber had changed his former view and opined that the Indians had borrowed the fables from Greece. Benfey (*Vorrede Zur Uebersetzung des Pantschatantra*) thought that the animal-fables (*Thierfabeln*) of India were mostly derived from Greece.
3. See also, R. A. Jairazbhoy ; *Foreign Influence in Ancient India*, p. 93.
4. *Supra*, p. 49.
5. *Ibid.*
6. *Supra*, 8-9.
7. *Supra*, 25-26.
8. *Supra*, 112-13.
9. *Supra*, 146.
10. *Supra*, 83.
11. *Supra*, 2-3.
12. *Supra*, 6.
13. *Supra*, 11.
14. *Supra* 153

The occurring of some of the above theme e.g. C... gs Marriage and separation of Sky and Earth, etc., both in the India and Near Eastern civilizations might be assumed, accountable by the fact of the similar response of human mind everywhere to similar surroundings, but in the case of the remarkable parallels where nearly the same happenings follow in the same sequence borrowing seems to be certain. For example, it can be accepted unhesitatingly that the Babylonian Flood Story was the common source of Greek, Hebrew and the Indian Flood accounts.[1] As after Alexander's invasion Indian contact with Greek culture became more prominent than those of the civilizations of the Near-East, it may be postulated that some Near-Eastern legends found their way in India through Greece. In such cases although Greece is the direct source, the ultimate source remains the Near-East. Some animal-fables should have also their origin in Near-East for the fables were known in Sumer even in third millenium B. C., and were current in Egypt between 1580-1130 B.C.[2]

Aborginal Customs in Indian legends

The aborginal element in making of the myths and legends of India cannot be ignored. The vessel-birth Agastya, Vasistha, Drona and some other heroes reflect the belief of accepting earthen vessel as a symbol of motherhood, which we still find current among the Korkus of Madhya Pradesh and in some South-Indian festivals.[3] Till the last century Hindu women in Bengal were consiging their first born babes to Ganges. This custom is reflected

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1. *Supra*, p. 44. Among other legends mentiod may be made of Babylonian Gilagamesh legend which has been suggested by Barnett (L. D. Barnett in *Bulletin of the School of Oriental Studies*, IV—1926-28, pp. 715-16) as a source for fetching the water of life in the Greek legend of Glaucus, and the Soma plant in the Gandharva story of India. The striking similarities between the Babylonian Tiamat and the later Vedic serpent Taimata ; Sumerian Urugal and the Vedic Urugala ; Bel and Beigi of the Babylonians and Aligi and Viligi of the Indians ; Apsu and Apsujit (Indra) ; Humbaba's slaughter in the cedar forest and the *Mahabharata* account of Hidimba's slaughter near a banyan tree ; the Babylonian Ziggurat and the Puranic Patala, etc. show the borrowing of Near-Eastern legends by ancient Indians (cited by R. A. Jairazbhoy : *Foreign Influence in Ancient India*, pp. 32, 34, 36).
2. See L. Wooley : *Excavations at Ur*, Pl. XI, 1954 ; C. R. Williams in *Bulletin of the New York Historical Society*, pp 91-99, 1921 ; C. Johnston : "Assyrian and Babylonian beast fables". *American Journal of Semitic Languages* XXVIII 81 f 1912.
3. *Supra* p 59

in our Ganga Santanu legend, where likewise the mother threw her new born babes into the same river.[1] Aughawati, offering herself for the guest, and in drinking of blood in the battle-field by Bhima are expressed the non-Aryan practices of sexual hospitality,[2] and cannibalism.[3]

To sum up, the study of Indian myths and legends reveal the diverse elements, both indigenous and foreign, which have developed the Indian society Many of the legends which Indian mythology shares with other nations of the world are explainable by a simple fact of the similar response of human mind everywhere, but this is also definite that Indian mythology borrowed certain motifs. As various aspects of the life of the people in ancient India show the foreign influence, similarly the myths and legends were also influenced from foreign elements.

1. *Supra*, p. 137.
2. *Supra*, 175. 'Sexual-Hospitality' has been an actual custom amo[ng] certain tribes. See, Robert Brieffault's article in *Making of Ma[n]* p 222 ff
3 *Supra* 99-101

APPENDIX

Main Legend	Motif	Sources Cited in Indian Mythology	Parallels Noted from Other Mythologies
1	2	3	4
The Creation of the World	Marriage of the Sky and the Earth	*R. V.*	Greece, Egypt, Babylonia, China, Newzealand, West Flores in Indonesia Africans of Togoland, Nigeria and Senegal.
	Separation of the Sky and the Earth	*A. B.*	Greece, Egypt, Newzealand, and reminiscence of the motif in the *Old Testament.*
	Cosmic-Egg	*Cha. Br., Cha. Upan., S. B., Manu., Mbh.,*	Greece, Egypt, Persia, Babylonia Phoenicia, China, and Polynesia.
	Fashioning of the Earth out ef some Vanquissed Monster's Body	*R. V., Cha. Upan.*	Babylonia, China, Scandinavia, Nui Island (Pacific Ocean), Kabylas of North Africa.
	Fishing of the Earth out of the Sea	*S. B., T. B., J. B., P. B., Ra., B. P., Visnu Pu., Vayu Pu., Siva Pu.*	Greece, Scandinavia, Polynesia, Pacific Islands, North-American Indians.
	Creater as a Master Artificer	*R. V.*	Egypt, Babylonia.
	Primality of Water	*R. V., S. B., T. B., Ra., etc*	Greece, Egypt, Hebrews, North American Indians

	Four Ages of the Hindus	Concept of the World-Ages	*Mbh.*	Greece, Persia, Celtic, Babylonia, Aztecs of Mexico, Egypt ?
		Four-Ages.	*Mbh.*	Greece, Celtic, Persia, Aztecs of Mexico
		Naming the Ages after the Metals or Colour of the Metals	*Mbh.*	Greece, Celtic and Persia.
3	The Great-Flood	Hero Surviving with a Woman	—	Greece, Iceland, Greenland, Anals of Assam, Lepchas of Sikkim, Entagno Islanders of Indonesia. Bataks of Sumatra, Benua-Jakun of Malaya Peninsula
		The Male or the Female Surviving alone—Counterpart appearing later	*S. B.*	Pelew Islanders of Micronesia (female) Engano Islanders of Indonesia (female).
		Incestuous-Relation for Re-creation	*S. B.*	Bhils of C. India, Amis of Formosa and Chriguanos of Bolvia in S. America.
		Survival of a Number of Persons in Pairs or a Group of Persons.	*Mbh.* and the *Puranas.*	Babylonia, Egypt, Hebrew, Alfors of Ceram Island (between Celebes and New Guinea), Tarahumares of Mexico Indians of Brazil.
		Survival of a Hero, Couple or a Group with many other Things for Re-creation, e. g. Seeds of every sort, Various Animals, Birds, etc. in Pairs	*Mbh.* and the *Puranas.*	Persian, Hebrew, Welsh, Bahnars of Cochin China, New-Guinea, Melanesians of New Hebrides, Michoacans of Mexico

1	2	3	4
	Flood-Warning given by an Animal or Divine-being in the form of an Animal	*S. B., Mbh., Puranas* (Fish).	Greece (Cranes), Bhils of C. India (Fish), Papagos, Pimas, and Cherokee Indians of N. America (Coyote, Eagle, Dog).
	Flood-Warning given by a Human-Hero		Greece (Father), Tinneh Indians of N. America (Old man).
	Flood-Warning given by a Divine-being		Sumerian, Babylonian, Hebrew, Persian Huichol Indians of Mexico, Montagnais of Hudson Bay Territory.
	Escape through an Ark, Boat or Canoe	*S. B., Mbh., Puranas.*	Greece, Egypt, Babylonia, Hebrew Finnish, Welsch, Iceland, Singphos of Burma, Benua-Jakun of Malaya Peninsula, Kamchadales in E. Asia, Sea Dyaks and Ot Danoms of Borneo, Fijians, Melanesians, Maoris of New Zealand, tribes around Gippsland and Lake Eyers of Victoria region in Australia, Eskimos and Greenlanders, Palew Islanders of Micronesia, several North and South American Indian tribes.
	Mountain of Deliverance	*S. B., Mbh., Puranas.*	Greece, Babylonia, Hebrew, some Indians tribes of N. and S. America.
	Sacrifice of Thanksgiving	*S. B., Mbh., Puranas.*	Greece, Babylonia, Hebrews.
	Sin and Wickedness as the Cause of Flood	*Mbh.* (*Kaliyuga* ends with Deluge).	Greece, Rome, Egypt, Jews, Babylonians Chinese, Polynesians, Mexicans, N. and S. American Indians, etc.

Excessive Rain as Source of the Flood-Water	*S. B.*, *Mbh.* and the *Puranas.*	Greece, Babylonia, Hebrew, Finnish Singphos of Upper Burma, Ibans of Sarawak in Indonesia, Fijians, Melanesians, Micronesians, and several tribes of N. and S. America.
Rising Sea as the Source of the Flood-Water		Bahanars of Cochin China, inhabitants of Nias, Engano, Rotti and Ceram Islands of Indonesia, some aboriginals of Victoria region in Australia, Eskimos of Norton Sound in N. America, Araucanians of S. America and Tahitians of Polynesia.

4	Birth of Karna (*Mbh.*)	Union of Mortal Woman and the Sun-God		Thailand (Birth of Sammonocodon).	Sicily (King and Wizard), Greece (Sun and the Maiden).	Fertility Power of the Sun-Making Barren Women Fertile.	Ancient Hindus, Persians, Tartars of C. Asia, Gujarata in India, Siberia, Oceania, N. and S. America, Africa, China, etc.
		Birth with Armour	*Mbh.* (Dhrstadyumna, Saradvan, Prthu).	Greece (Athena, Giants), Aztecs of Mexico (Huitzilopochtli).			
		'Abandonment of the Child' (S. 300-395)	*Mbh.* (Dvaipayana, Jarasandha, Sakuntala, etc.) *Ra.* (Vedavati), *H.V.* (Krsna).	Greece (Zeus, Telephus, Perseus, Pelias, Neleus, Atlanta, Dionysus, Aegisthus, Oedipus, Amphion, Zethus), Rome (Romulas and Remus), Babylonia (Sargon), Hebrew (Moses), Persia	*K.S.S.*, Nepal, Garhwal, Jain tale, Bhojapuri tale, Greece.		

		(Cyrus), Turkey (T'ukueh), Japan (Hiruko) Gilgit (Trakhan).			
Drawn from Water	*Ra.* (Vedavati)	Greece (Telephus, Perseus, Dionysus), Babylonia (Sargon), Hebrew (Moses), Japan (Hiruko).	—do—	I. Water giving an Extra-Strength on account of being the Primordial Uncontaminated Element of the Universe.	India (*A. B.*) Egypt, Mesopotamia, Israe etc.
				II. Testing the Legitimacy of Children by throwing them into the Water.	Celts, Central Africa.
				III. New-birth through Water.	India (Ancient Indian belief and existing today in the hilly region of Kumaon).
				IV. Purification through Water.	India, Hotten tots, Aztecs, etc

			... (Bhaumasur), *R.V. Sayana Comm.* (Vasistha), *Devi Bhagavata* (Rakta-Beeja).		(Stork-child).		
		Impregnation of Earth through Blood, (Related motif with the Main-legend)	*Devi Bhagavata* (Rakta-Beeja).	Greece (Giants).		Human-Sacrifice, —Existence of Blood-Soul and Fertility Power of Blood	Bloody rites among the Gonds (India) and Pawnees (Mexico) for the Growth of Agri culture.
5	Birth of Vasistha and Agastya (*Mbh.*, *Ra.*)	Birth from a Vessel	*Mbh.* (Drona)		N. and S. American tales.	Vessel as Mother-Earth	Korkus of Madhya Pradesh, South Indian Festivals.
		Birth from *Ghee* Filled Jars	*Mbh.* (Kauravas, Sagara's sons).			Fertility-Power-Residing in Jars Filled with Water.	Water-filled Jars in Hindu Marriages for Fertility.

7	Birth of Draupadi and Dhrstadyumna (*Mbh.*)	Birth from the Fire	*Mbh* (Vrtra, Bhrgu), *Ra.* (Kartikeya), *H.V.* (Magadha, Suta, Sunrta).	Rome (Servius Tullius, Romulus, Remus, Caeculus).		Fire, in Promoting Conception.	India (*Grh*ya-*sutras*), Slavic customs, England, Esthonian and the Wotyak of Russia, and Hereros of S Africa.
8	Birth of Matsya and Satyavati (*Mbh.*)	'Born from a Fish' (Type 705)	*Jaimini Bharata, Gujarati Narmakathakosa* (Matsyaraja).	Indonesia (Origin story of the Dyak tribe) Ghana (Origin of a tribe).	Gypsies of Hungry (Peasant's Wife).	Totemism	Fish as a totem exists among certain clans o Mundas, Gond Mogers, Hasalars, Nagas and Negroes of India.
9	Birth of Sakuntala (*Mbh.*)	'Animal-Nurse' (B. 539).	*Mbh.* (Viduratha, Gopati, Vatsa)	Greece (Atlanta, Paris, Aegisthus, Telephus, Hipoothoos, Cycnus, Iamus, Cybele, Ptolemy I, Aristomanes), Rome (Romulus, Remus), Persian (Zal), Ireland (Lugaid Maccon).	Medieval European tale (Baby-girl), Tewa and Pueblo Indians of N. America.		
		The Naming of a Child after its Animal-Nurturer	*Mbh.* (Gopati-cow, Vatsa-calf), Greece (Cycnus-swan,			Totemism	

1	2	3	4	5	6	7
		Hipoothoos-horse, Telephus-deer), Ireland (Lugaid-son of a dog).				
Emergence from Kamadhenu (*Ra.*)	Birth from a Cow				Custom of Promoting a Man to Higher Caste through Symbolic Birth from Cow.	South Indians, and Hilly distts. of N. W. India.
Birth of Rama (*Ra*)	'Impregnation as a Result of Eating Certain Food' (T. 511)	*Mbh.* (Jarasandha).	Hebrew (Joseph), China (Fokolun) Finnish (Virgin Marjatta).	*K. S. S.* (Indivarasena, Vikramaditya), Kabylas of the Lower Atlas (Birth of a dwarf), Punjab (Rasalu).	Food Eaten for Offsprings as an Actual Custom.	Hindus, Gypsies of Hungry and the aborginals of Paraguey.
Birth of Mandhatr (*Mbh.*)	Impregnation as a Result of Drinking Magical Water			Wallachian folk-tale (Princess and the Flower) Tajane-tale	Fertility Power Residing in Water–the Primordial Ele-	The custom of drinking Magical-Water for offsprings is

		Birth from a Male Sex			Portuguese (Three apples), S. Hungry (Black hen), *Qissa Agar Ogul* (Two apples of a Faqir), *Arabian Nights* (Sultan and the Takriri).		
		Birth from a Non-Generative Part of the Body	*Rgveda* (Purusua Sukta), *Ra*. (Janaka, Jambvan). *H. V.* (Daksa, Nisadas, Prthus).	Greece (Athena, Dionysus), France (St. Anne), Med. Europe (Christ).	India (Princess Chand Rawat).		
13	Birth of Krsna (*Mbh.*)	Birth from Hair	*B. P.*, *Matsya Pu.* (Veerabhadra).		Gypsies of Transylvania (Origin of Leila Tribe), European-tale (Three-hair).	Fertility of Hair.	Gypsy Women of Hungry (Hair eaten symbolically for offsprings) Ancient Mexico and Sumatra (Hair for the Growth of Crop).

B. P.)		*sandhava*)).	hanging gardens), Christians (Seven-miracles in Gospel of John, Seven-seals, Seven-angels, Seven-sins, Seven-griefs, Seven-pleasures, Seven-sermons of Christ),	prince), England and U.S.A. (Seventh child has healing power), France (Seventh son gifted with the lily), Gypsies (Seventh daughter).	
	Substraction of a Number from the Group.	*R. V.* (Martanda was caste aside), *Puranas* (Vasu was discarded) *Mbh.* (Karna was eliminated among the Pandavas).			
Death of Medhav-In (*Mbh*)	'Separable-Soul' (E. 710 ff.)		Greece (Meleager).	Anct. Egyptian folk-tale (Two brothers), India (Punchkin and the Parrot), Norway (Giant who had no Heart) Ireland (Cano and Cred).	Soul as conceived dwelling apart from the body—Sympathetic Magic.

	Death of Krsna (*Mbh.*)	'Vulnerable-Spot'—Death on Heel (Z. 311)	*Ananda, Bhavartha, Tibetan, Khotanese,* and *Ranganatha Ra.,* etc. (Ravana's toe or belly), *Bala Bharata* (Duryodhana's thigh).	Greece (Achilles's heel, Ajax's armpit), Germany (Nibelungenlied's shoulder), Apache Indians of S. America (Metal-Old Man's armpit), Yana Indians of N. America (Gowila's toe).	*K S S* (*Daitya's* left hand), Yaghan Indians of N. America (Giant's sole), Black Foot Indian tale of N. America (Bear-Woman's head)	Exit of Soul from a Certain Part of the Body.	Custom for preventing the soul from issuing certain part of the body among the Hindus, inhabitants of Celebes, Baghos of the Philippine Islands, and some American tribes
		The Arrow of the Old-Age (Jara-old age)		Greece (Apollo's arrow of plague), Cannanites (Rasheph as a demonic Archer), Hebrew (Faery-Arrow of pestilence and disaster), Scandinavian *Eddas* (Elfray).	Med. European folk-lore (Shafts of Elves).		
7	Death of Kamsa (*B. P., M. V.*)	'Slaughter of Innocents' (M. 375)		Greece (Kronos and Zeus), Hebrew (Moses) *New Testament* (Herod's 'Slaughter of Innocents'), *Quran* (Story of Abraham).	Punjab (Fisherman and the Child), Zulus of Africa (Slaughter of Male-Infants), North American Indians (The Jealous Uncle).		Celebration of Herod's 'Slaughter of Innocents' in England and Ireland.
		'Death Prophesied' (M. 3 41 ff.)	*Mbh.* (Pariksita's death)	Greece (Kronos-Zeus, Oedipus), Persia (Zohak and	Grimm's tale (Little Briar Rose).		

1	2	3	4	8	6	
			Feridun, Astyages and Cyrus), Ireland (Balore and Lug, Deidre).			
Death of the Pandavas (*Mbh.*)	Death on the Mountain		Hebrew (Moses), Europe (Merlin, Fionn, Bruce, King Marko, Holger the Dane, and Kaiser Friedrich).		Ascending Mountains to be in Communion with the Gods.	Abode of the departed on mountain is in actual belief among the Chinese, Tahitians, certain groups of New-Guinea, Short-land Islands, Javanese and Dayaks of Borneo, and Scottish Highlanders. It was in ancient Mesopotamian belief.
Ruru and Pramadvara (*Mbh.*)	'Death Postponed by Substitution' (D. 1885. 2; T. 211.1.1.)		Greece (Admetus and Alcestics) Spain (Phillip II and Anne of Austria).	European [illegible] Ballad of Trebisond (Jannis and his betrothed), India (Babar-Humayun a historical example).		

20	Death of Duhsasana (*Mbh.*)	Drinking Blood of the Slain-foe in the Battle-field (Cannibalism)	*H.* [illegible] (Damsel's declaration of drinking Kamsa's blood).	[illegible] and Melanippus)		of Soul-matter or Life-matter of the Slain.	ancient Scythians, Lusheis of Assam, Andamanese homicides, Kafirs of North-Western India. Italones & Efugaos of Philippine Islands, Theddora and Ngarigo tribes of S. E. Australia, Tolalaki of Celebes, and Mountain tribes of S. E. Africa.
21	Riddles Yaksa of (*Mbh.*)	Looking for Water	*Mbh.* (Yavakri and the Demon).		*Jataka* tale (Bodhisattva and his brothers) *K. S. S.* (Chandrsvamin).		
		Water-spirit Killing Persons Descending in the River.		Golden Legend of Jacob (George and the Monster).	*Jataka* tale (Bodhisattva).	Location of soul in one's shadow or reflection the water—Sympathetic Magic.	3 elief Cited in N. England, [illegible] of Guina, Saddle Island of Melanesia. Zulus of Africa, Basutos, Ancient [illegible] and Ancient Greece.
		Solution of Riddles	*Mbh.* (Bhima and the Snake).	Greece (Sphnix's riddles), Norse (Thor and Alvis).			

			Bandi).	Homer) *Old-Testament* (Solomon and Hiram, Solomon and Abdemon, Solomon and Queen of Sheba), Alexander the Great and Hindu wise men, etc.		of Riddles through a sort of Sympathetic Magic.	Vedic Indians, part of wedding festivities among the Greeks and the Romans, used in rain making ceremonies among Bantus of S. Africa, asked with each other at the time of harvest in Celebes, etc
.2	Magical-Conflict' of Alambusa and Iravan (*Mbh.*)	'Magical-Conflict' (Metamorphoses)	*R. V.* (Indra and Vrtra), *Ra.* (Rama and Tadaka, Rama and Marichi, Ravana and Gods' flight)	Greece (Peleus and Thetis, Proteus and Menelaus, Nereus and Herakles Typhon and Gods' flight)	Ancient Egyptain tale (Satnikhamus), *Mbh.* (The Muni and the Dog) *K. S. S.* (Bhavasarman and Two-Witches, Mandaradeva and Narayahadatta), Greece (Prince and the Demon), Welsh tale (Gwion and Cerid), *Arabian Nights*	Totemism, hallucination, transference of soul to any object or madness of imitating animals among savages, etc may give birth to the belief of Metamorphoses	Power of Metamorphoses noted among the Nagas, South Indian sorcerers, women of Kasai (?) African necromance, etc

					(Princess and the Ifrit), Scotland (The Smith and the Maiden), N. America (Eagle hero)		
23	Indra and Ahalya (*Ra.*)	Metamorphoses for Committing Adultery	*Mbh.* (Vipula and Devasarman).	Greece (Cuckoo-Zeus and Hera, Eagle-Zeus and Aegina Artemis-Zeus and Callisto, Bull-Zeus and Europa, Bull-Zeus and Demeter).			
		Castration	*Ra.* (Indra and Ahalya).	Greeee (Zeus and (Demeter).		Castration—a Punishment for Adultery	Custom prevalent among Ancient Indians Egyptians and in the law of Alfred the Great.
		Ram-Gods	*S. B., J. B.* (Indra as the ram of Medhatithi-Mesandas).	Greece (Zeus appearing as ram God in various cults), Egypt (Ram God Ammon).		Ram's Connection with Fertilizing-force.	
		Petrification	*Ra.* (Rambha).	Greece (Ino's attendants, Aglauros, Anayrete, Gorgon Medusa) Christian Mythology (St. Const., St. Patrick, Christ and St.		Belief originating, probably in resemblances of various rocks to human forms.	Ancient Greece (Human beings shown as rocks on Mt. Sipylon) India (cited in Mirzapur district).

					K.S.S. (Through magical pill), Arabic tales (through magical cauldron), Koryak myth of N. America (By cutting off sexual organs).	to Patriarchal society may be seen in 'Change of Sex' motif from Female to Male.	
						'Change of Sex' in each Transmigration of Soul.	Believed by Plato and Aristotle in Ancient Greece Certain tribes of Central Australia and Dhanwars of Bilaspur in India.
26.	**Sex-Change of Bhangavan (*Mbh.*)**	**Water in Metamorphoses.**	*Matsya Pu,* (Kanva Narada), *Mbh.* (Frog-maiden), *Kadambari* (Kapinjala).	**Greece (Water deity Poseidon changing the sex of Caeneus).**			
		Desire of Remaining a Female.		**Greece[3] (Tiresias and the Snakes)**		**Woman has a greater pleasure in sexual-relation.**	

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27.	**Escape of Krsna** (*H.V. B. P.*)	'Pretended Change of Sex' (Reminiscence of the motif).		Certain N. American Indian groups (Jealous uncle).			
28	**Ganga-Santanu** (*Mbh.*).	Children of Water-Nymphs-Union between Mortal Kings and Water Nymphs		China (Thusandi and Thurya, Sowran and the Nymph), Indonesia (Kings of San-fo-tai).		Charismatic Men drawing their qualities from Water—the Primordial and Uncontaminated Element of the Universe.	
		'Swan-Maiden' (D. 341.7).	*Mbh.* (The Frog-princess).	Greece (Peleus-Thetis, Cupid-Psyche).	*Jakata* tale (*Kusa Jakata*) Greece (Nymph and Musician boy, Crab and the Princess), Assam (boy and the Swan-Maiden.)	Totemic origin of 'Swan-Maiden' tales.	Ganga as the totem among one of the septs of Halepaikas of Mysore and Gonds of Bengal.
		Taboo of Silence Involved in the Union.		Greece (Silent Marriage of Peleus and Thetis).			Prevalence of the custom of imposing silence on bride or

		Throwing of Newly-Born Children into the River.	*A. B.* (First born child sacrificed to Varuna).	Greece (Achilles and the River Styx).		Children Sacrifice to the Water Deity.	First born babes were sacrificed to the river Ganga in Bengal
		Immortality through Water.	*Mbh.* (Yudhisthira's bath in celestial Ganga, Asura Hari's lake, Chyavana's renewed youth).	Greece (Ino and Melikertes, Achilles).		The Primality of Water in the Universe.	Revival of dead birds in spring Kilkia of Ancient Greece.
		Removal of Sin through Water				—do—	Indian and Newzealand cited.
29	Urvasi and Pururavas (*S.B.*)	'Swan-Maiden' tale (D. 341. 7).		Greece (Eros and Psyche).		Totemic origin.	
		Nudity-Taboo				Belief in the Loss of Virility of a Man on being seen Naked by a Woman.	Nudity-Taboo in Ancient Crete, Sparta, Zulus of Africa, Africans of Futa, etc.
		Immortality [illegible]	*R. V.*, *Mbh.* [illegible]	Greece (Heracles Aesclepius)			

			Norway (Girl's portrait), Indonesia (Lady's teeth mark in a fruit).	
'Act of Truth'	*Ra.* (Sita's declaration of her innocence).	Ireland (Cormac's adventures) *Old-Testament* (Elijah's declaration).	*K.S.S.* (Silavati and the Elephant) Tibetan (Two-brothers), *Jakata*-tales are numerous.	Magical-Power of Truth.
Recognition among Identical Companions	*Mbh.* (Chyavana and Asvins).		European Folk-tales.	Relic of a Primitive Marriage Ceremony for averting the Danger in Marriage.
'Grateful Snake'			*K.S.S.* (Snake Vasunemi), *Jataka* tale, Greece (Snake's gift of Magical-ring), Albania (Snake's gift of Magical-stone), Bohemia (Snake's gift of Magical-watch),	

	'Magical-Object' (D. 800-1699).			Magical-cloak, Garment or Cap of invisibility, Aladin's lamp, Magical-purse, Flying-horse, Magical-fruit, Wishing-ring, etc., are among some of the prominent Magical-Objects popular in folk-tales.		
	Shamanist-Contest (reminiscence of the motif)		Greece (Calchas and Mopsus, Lynceus).		Belief in the Extra-ordinary Mantic Sharp Sight of the Shamans.	Mantic-sharp sight was known as *'Oxydorika* in Ancient Greece and the belief exists everywhere in tribal culture with medicine-man.
	Hero in the guise of a Cook.	*Mbh.* (Bhima as a cook).				
	'Magical-Cooking' (H. 35.2)			*Arabian Nights*, Sicilian-tale (Lattughina's cooking).		
[illegible]	'Th Inexhausti-	*R.V.* (Inexha-	Greece (Phile-	Bengal (Brah-	I. Vessel as the	

			Mbh. (Inexhaustible-cloth of Draupadi), *Kalpavrksa* (Wishing-tree).	Hebrew (Manna), *New Testament* (Loaves and fishes), Ireland (Inexhaustible-cauldron of Dogda), Scandinavians (Wishing tree Yggdrasil).	Hungarian tales (Three-grains), Pelew Island (Magic-bird), North American Indians (Salmon-berries in winter, hungry-vistor), Turkey (Coffee-mill), Grimm (No. 103).	Sun.
32	Svayamvara of Draupadi (*Mbh.*)	Winning of Bride through a test in Archery	*Ra.* (Sita), *Lalitavistara* (Bodhisattva).	Greece (Odysseus and Penelope, Hercules and Iole).	*Jataka* (*Janaka Jataka*), Punjab (Rasalu).	
		Shooting of an Arrow through a Series of Objects	*Ra.* (Through Seven-tree stems)	Greece (Through twelve axes in *Odyssey*).	Punjab (Seven iron griddles in Rasalu tale)	
3	Three Strides of Vamana (*Ra.*)	'Deceptive-Land Measure' (K. 185)		Roman (Dido's land—as might be covered with the hide of a bull).	North Amercian Indians (As much as a cow's hide), Scandinavian (As can be ploughed in a certain time), Indonesia (Land	

					covered till sun-set, as a shawl will cover) General European (Bull, Ox, or Horse's-hide).	
34	Sleep of Kum-bhakarna (*Ra.*)	King Asleep in the Mountain's Cave (D. 1960 2)	*H.V.* (Muchu-kunda).	Ireland (Earl Gerald), Wales (King Arthur, Owen Lawgoch), Denmark (Holger Danske or Ogier), Slavic legend (King Cralj Mat-jaz), Scotland (Robert Bruce), Portugal (Don Sebastian), Bohe-mia (King Wen-zel), Argyllshire (Finn and his Men), Armenia (Meher).		
35	Ring of Rama (*Ra.*)	Recognition through Ring	Kalidasa's *Sakuntalam* (Dusyanta's ring).		*K.S.S.* (Bhadra's ring), Boccacio's *Decameroon* (Messer Torello).	
36	*Maya-Sita* (*Kurna Pu., Brahmav. Pu.,*	Substitution of a Real by an Un-real-one	*R.V.* (Saranyu and Chaya).	Greece (Helen's *Eidolon*, Hera's phantom, Deme-ter's phantom.		Substitution of Unreal in place of the Goddess was on account of considering the Union of a

	1	2	3	4	5	6	7
	Devi-Bhag. Pu., *Adhyat. Ra.*					Goddess with a Mortal as Blasphemous	
37	The Gold Producing Prince (*Mbh.*)	'Goose that laid the Golden-egg' (D. 876)		Greece (Midas)	*K. S. S.* (Gold-producing Monkey), *Panchatantra* (Goose, Snake), Sicily (Ass), Grimm (Goose), Aesop's fable (Goose), Norse tale (Ram, Bull).		
38	The Penance of Yavakrita (*Mbh.*)	'Impossibilities' (J. 1530)			*K. S. S.* (Tapodatta), *Jataka* (Kutavanika), Bihar (Jackal and the Horse), *Arabian-Nights* (Cucumber of Pearls), Europe (Berries in Winter).		
39	Sunda and Upasunda (*Mbh.*)	Setting Two Powerful Persons against each other and Getting rid of th[illegible]		Greece (Otus and Ephialtes)	*Panchatantra* (Lion and the Mare), Germany (Two Demons and the Tailor)		

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